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SKRATCH

issue 28

June 1998

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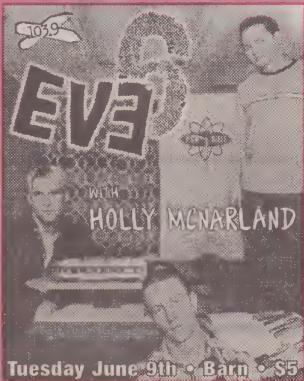
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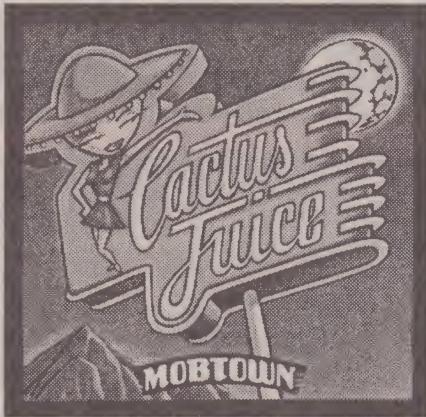
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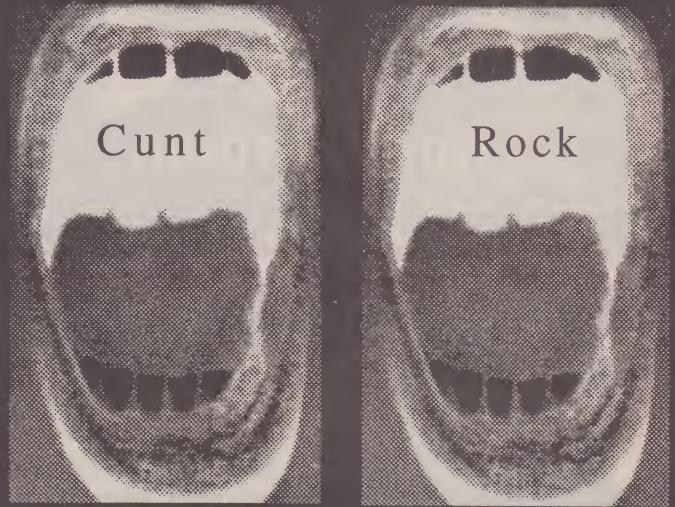
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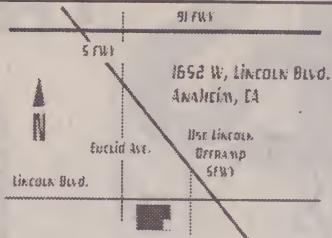
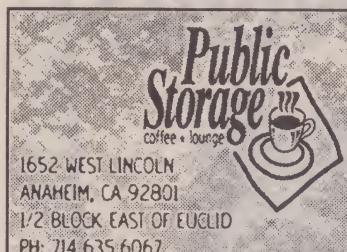
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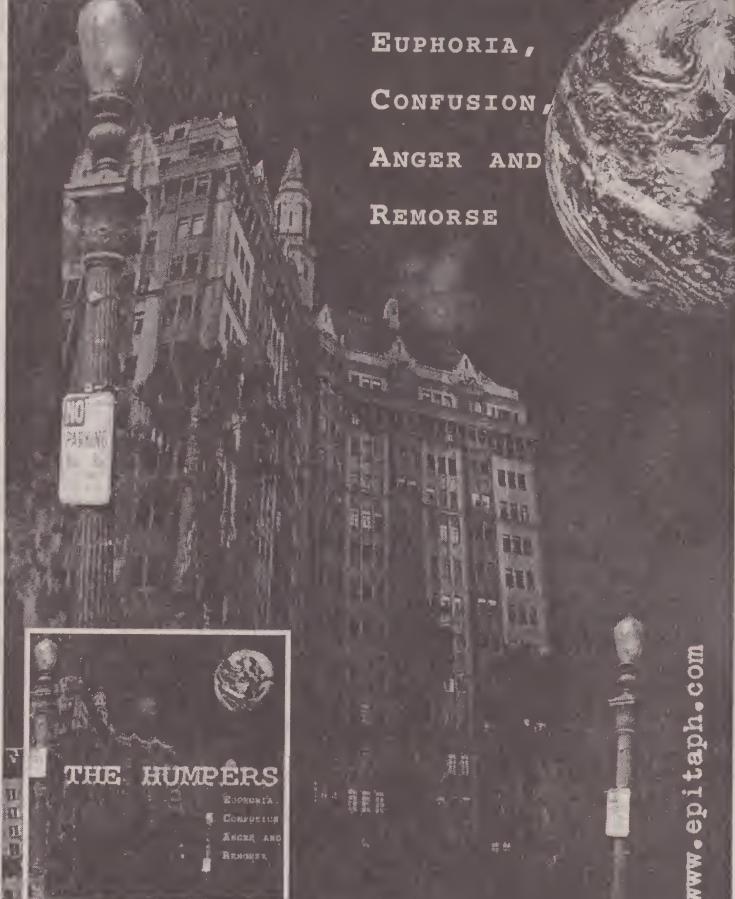
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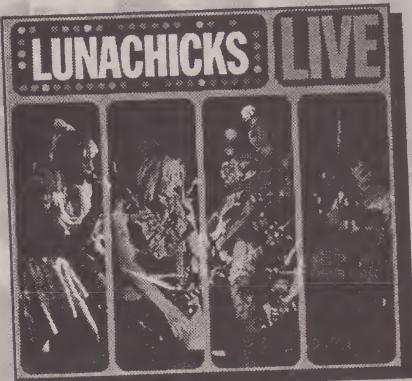
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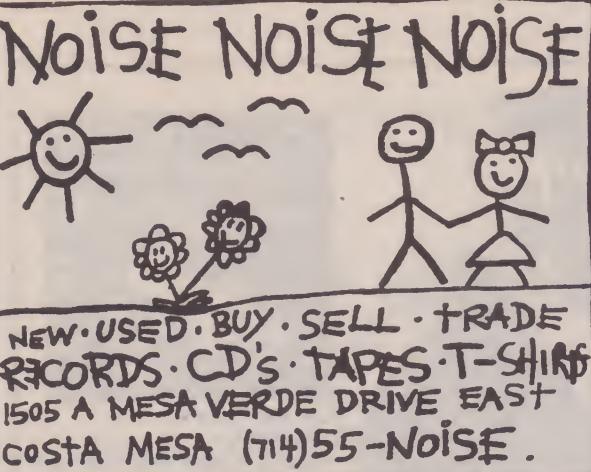
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We hope you were not offended by our cover. What is wrong with two lovers showing their affection to one another, coming out with their bottled up secrets, and releasing all their tensions and stressors to 60,000 readers? What is the harm in this? And what a better time for the two to shout out to the world. Now, there free. June is going to be a good month. You know what, I hope you're offended by our cover you fuckers. Ha Ha Ha. You are so homophobic that your lips burn when you say, "I have a friend that's gay." You're likely that asshole that can't bear to watch two males holding hands in public. Orange County can't handle things like this, huh? We're too uptight in sunny Orange County. We're just too conservative in Orange County, aren't we? We hope you were not offended by our cover. What is wrong with two lovers showing their affection one...

The editor does not necessarily share the opinions expressed in this publication. The editor does not necessarily share the same soap, sleep in the same bed, swap the same saliva, or pat little love kissys with Dan. The editor, however, shave his legs and dress up for Dan on occasion. The editor does not necessarily like women.

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MORE SHIT IN OUR MAIL BOX

Favorite quote from our mailbox: "P.S. Maybe you should use your fist; filled with dynamite to get your brain out of your ass, and the shit out of your head. And maybe then you'll see how much of a political person you and I really are."

SKRATCH,

This letter is in reply to the Renee Bitch who had her cute little letter printed on the cover of the May issue. Oh, shit, I forgot, she probably won't get to read this letter, since she "doesn't read you anymore, I but oh well. Anyways, the only point she made across was that Christians are ignorant hypocrites. Just because there are pictures of naked women and bad language does NOT mean the zine is "evil" and "dirty". What about on TV, etc.? Face it bitch, this shit is everywhere; therefore there is no need to be writing stupid letters to a zine that is innocent compared to other things out there. You not reading this zine is nothing but your own loss!

-Sarah

To Kevynn (SKRATCH writer),

The bottom line concerning your piece "... I've been thinking", dated May 1998 in Skratch, is that regardless of who may have been first to adopt your thought/action process, the fact remains that this is the road we chose for ourselves, and whether we make rapid progress or not is irrelevant, compared to the lean benefits experienced in reaching the essential number. Occasionally, we will lose it as the effort demanded to maintain sometimes pushes you into the company of people who you know from the outset could never plug the gaping wound.

Sometimes we can try to help people through example or written word, but fuck, you can't and won't be held responsible if a person falls short of their own immediate expectations as we are all responsible for our own elevation. As I appreciate by now, you're probably a person who feels uneasy about anyone getting near to you. Maybe I'm right when I theorize that these people you are unable to shake off use confrontation as a means of communication, as that could be the only thing you respond to. Something to aspire to would be developing the ability to recognize other truly damaged cases without feeling that they want anything from you. Just maybe they have a subconscious need to shield another damage case from further damage, as they are also aware of the capacity for evil and hurt from other inhabitants.

The fortress you have built around yourself will prove unassailable to most any average invader. However, not everybody who attempts to scale the wall wants to rape and pillage and may see their mission, or part of it, as rescue or assimilation. So, there we are, you in there and me out here, still with a plan in my head, hoping you have enough pace left for the long run as I do, despite the hurdles.

Should you choose to take the easy route out though, call me first, cos' I've got a gutful of ... to remind you of the need to maintain. Failing that, I will show you an unrestrained act of will that will make you fight for your every breath, as per natural selection ...

-Terry Malloy

Attention Terry Malloy.....

Thanks for the displaced concern, thanks for the response. Are you aware that there are starving children, whales, rain forests, homeless kitty's, murderous individuals, birds with broken wings, young virgins and bad restaurants that need saving? No?

I really do appreciate somebody writing to me though in at least a semi-literate and semi-sensical letter. It means to me that there's another individual out there who's trying to use their emotions and brain, no matter how displaced the effort is.

But seriously, do you actually get the picture in your head lad that I come home crying from work, flinging my backpack to the floor. Running to the razor blades? That's it here contemplating deep, dark.....Suicidal thoughts? Oooooohhhh, Spooky! No way, man/woman. I'm not that easy. Tell me, which part of my article was fact and which part was fiction? What drove me to write this sentence or that? What did I mean when I said this? Can you tell me? No, you can't. You know why? Because you don't know me. nothing.Nothing.Nothing.

I guess putting my name on these damn things leads me to even more misinterpretation. It's part of the sick writing deal that I've thrown myself into.

Hey, and as for fighting for my every breath?....You don't need to show me how to do that.....I smoke.....And have asthma.

-kevynn malone (wheeze wheeze)

SKRATCH,

My mind is "opened" to the fact. The world is falling apart, and most foolz don't even care. I've been doing hip hop for eight years from Run-DMC to Korn the messages have been there for many of years from N.W.A.'s "Fuck Tha Police" to hed pe's "I.F.O." Aliens are here (not the illegals) the corporations own and control our every lives. I'm surprised they allow you to read and publish this. Maybe to them it's no threat. Potheads, gangbangers, tweekers, they don't matter; they can't voice their opinions. Today's society doesn't even think about 2012 A.D., and if they don't try to change it, fuck it, what can I do? Everything- we are the youth-they trained us on their computers to run their programs. Build their foundations of exhibitions. None of this we don't mean shit no more. We need to prepare for the survival of man. Think of our children. What of their futures? Legalized Slavery? Isn't it already here? Open our eyes. Overlook the lies.

Sincerely sorry for the future,
The vibesixtynine is in full mutha fuckin effect
2120 W. Lincoln, Banning, CA 92220

Dear SKRATCH (Ty Robinson),

First of all, your magazine is getting worse and worse by each issue. They used to be good; now they're fuckin lame. And the review you guys did on the Business, Dropkick Murphys, Narcoleptic Youth, the Ruckus and Driven by Anger, that fag Ty Robinson is a queer. Obviously he's never heard the music of the Business, Narcoleptic Youth or especially Dropkick Murphys. Narcoleptic Youth is a great band, and he's dogging them about the lyrics, fuck off. Joey Bondage is a great guy (lead singer). And the Business, obviously Ty the fag has never heard their music. What a queer, but puts it for the shitty local bands. And Dropkick, he liked them, but never heard their music. He gave a good review on them. But the thing that pisses me off is the person that got his ass kicked, does he know why he got beat up? I think not. He was a Nazi punk, starting shit with a black guy for no reason; that's real punk rock. He died a couple of days later, but Ty the fag also said this, it was too late for me to help. Shut the fuck up, if you tried, you would have fuckin' died, and that would suck. Half the fuckin' review on the Business was shit, and about the fight. Next time you give a review, know the bands before you put a review on them. Please write back assholes.

Later,
dicks

Dear person who affectionately labeled us dicks,
Are these facts or heresy. If these were facts you state in your letter, why haven't we heard about this death from anyone else? Wouldn't there be a lawsuit involved? We hope this occurrence did not end in tragedy and won't happen again. Let's have some peace at the shows. Calling us assholes doesn't solve anything either.

*Later Buddy,
Scott and Dan, skratch*

SKRATCH,

This letter goes out to the pussy ass patriotic bitch, Bulldogger. It should be Bullshitter. First off, you say punks are full of shit. Fuck you! True, this sack of shit country is as good as this planet gets. But it should be better. This country isn't the hand that feeds me. It does nothing for me. My dad works two full-time jobs and so does my mother. There's five of us in a one room house. If this country is so great, then why do I live in this hell? It's us along with all of the other hardworking people that get screwed over thanks to left-wing conservative assholes like yourself. So are you to tell me to get a job, bitch! You don't know shit, so shut the fuck up.

This country doesn't even use the constitution anymore. Just last month, I got kicked out of an arcade by a fucking rent-a-cop just because I was wearing spikes. Then two weeks ago, me and my friends got arrested for cussing out another rent-a-cop at the mall. Fuck the law, fuck cops, fuck order, fuck any government. Because only if the constitution were really in effect, we could do what we wanted, and really be free. But since it's not, the only freedom anyone will find is in an anarchy. Hail anarchy and fuck the world.

Pyro

Pomona, CA

P.S. Maybe you should use your fists filled with dynamite to get your brain out of your ass and the shit out of your head. And maybe then you'll see how much of a political person you and I really are.

Dear Pyro,

SKRATCH will always permit your freedom of speech. Enjoy.

**-True American,
scott, SKRATCH**

SKRATCH,

I have been enjoying your zine since October of last year. I bought the three CDs and got the six issues. Well, right now I just got my fifth issue (#26 with Ice-T). I was wondering if there was a way you could keep sending it to me, or do I have to buy more CDs? If I have to buy more discs, add some new titles. You seem like reasonable guys.

I also wanted to tell people about the zine my friend and I started up in the Bay Area. Novato, to be exact. If anybody or any band is interested in getting their CD reviewed or even an interview, let us know as soon as possible. We are covering a lot of the music up in this area (Santa Rosa, Petaluma, Berkeley, SF, etc.) But we want stuff from all over the U.S. even the world.

Keep whippin' out the issues, Skratch, and I'll be sure to keep reading them (as long as you send them). You guys rule!

-Ben

WE'RE LOOKING FOR SECRET LOVERS,ENEMIES OR GOD

FORBID- SOME INTELLIGENT COMMENTARY.

EMAIL: SCOTTSKRATCH@EARTHLINK.NET OR SEND ATTN:

skratchduh? 17300 17TH ST SUITE J #223 TUSTIN,CA 92780

[Letters Continued.....]

Send info/CDs to: Lankard Fanzine, 20 Jules Drive, Novato, CA 94947-2015
P.S. The above is for you guys to print in Issue #27. If you guys have any advice for us or want to call us posers, PLEASE write to the above address.) I want more "Scott is a Dick" stickers!!!

Dear Skratch,

You guys really SCREWED me. All trust of mail order is ruined, because of you guys. Of my three picks and four alternates, all I got was one that I wanted. ONE OUT OF SEVEN a terrible averagell Don't advertise if you can't produce. I guess I should be grateful you sent me something. As an old punk (38 years old), I should know better than to trust anyone under 30!! Got the CDs, but no rag inside. No room, I guess.

-Jim

P.S. Thanks for "Victory Style II" (I didn't order it). It really blows. I can live with "Morning Noise" (I didn't order it).

Hey Jim,

Did you have a bad day when you didn't get the cds you wanted? Quit whining you little baby. You get 3 free cds for crimin' sakes. We're sending some kleenex to wipe your tears. Maybe, we'll throw in a few cd's you won't like too.

Happy reading,
-Scott, skratch

Dear SKRATCH readers:

I am a 17-year-old boy from Huntington Beach, CA. I am writing this letter because I am greatly perturbed by the local ska scene. I have been listening to ska for about two to three years, and during that time, the scene has drastically changed. When I used to go to shows, it was to go have fun and if I was lucky, maybe get some pussy. The bands who played were good quality bands. Life was good, and I spent my days skankin' away. Now when I go to shows, the bands are shitty, and the crowds are annoying. These people think that the only good ska is the ska heard on the radio. The reason I started listening to ska was to have a good time and to expand my horizons. However, the people nowadays listen to it because it is trendy, and it will make them cool. I walk around my school, and people everywhere have ska-related things written on their backpacks in whiteout. They think it is fucking cool to have "Ska rules" and other lame shit on their backpacks. To make matters worse, they always add the word ska to everything (i.e., Skalifornia). Let me tell you something, that is not totally skawsome. It's lame, and sooner or later, I'm going to snap and beat their skass. Thank you for reading.

-Ben

Ben,

You were having fun and maybe getting pussy, huh? What a nice little 17 year-old boy you are. I bet you were skankin!

I do agree about the total skatastrophe! It's skaridiculous. My advice to you is become an emo-boy. I'm sure you will satisfy all your needs for "getting some" as long as you pretend to be caring, thoughtful, and passionate. Ehhh, maybe a bit of a stretch for you. Can you write songs about girls?

-Peace,
Scott, skratch

SKRATCH,

I am a 17-year-old male from Huntington Beach, and when it comes to a big body and muscles, I am near the bottom end of that rope. I'm just your average 5'7 punk rocker. Recently, I attended the Bad Religion show at the Roxy, and I'd like to share my experience with you. The hype for BR to come on and start playing was extremely high, because the other bands were, well, let's face it, not Bad Religion. Within the first rip of music, all hell broke loose. I started to crowd surf and sing along with Greg Graffin (lead vocals). While floating, women were violating my body like few had before. This evening was just what the doctor ordered. I had gotten the shit beaten out of me and had been violated by millions of women. All in all, I couldn't ask for more. Thank you for reading.

-Ben Zubkoff

Hey Ben,

You and the other Ben should get together. Or did you trick us by submitting a letter with your first name and then using your first and last name? Did the women violate you or beat the shit out of you or was this some kind of mid-day fantasy you dreamt? Thanx for your letter.

Cheers,
Scott, skratch

Dear SKRATCH,

High. I'm know as Bobby (on the outs) or Serafina. You see, I am in a bit of a predicament. I've been locked up in juvy for awhile now and there is a profound shortage of entertaining punk rock material. I think I'm getting "punksick". It sucks. Since you guys live somewhat nearby, could you send me some issues? I don't care whether they are new or old. By the way, I want to plug the Dogs B Starvations' new 7-inch, "Rock n' Roll Cat Killers". Miss you K-9s. If I couldn't do that, sorry. I'm getting lonely in here. You and Dan are just kewl. And I think I need to take my meds. It's hard when they watch you pee. I must leave. Enjoy your freedom. I love you.

Love,
Your Secret Lover
Serafina Tapper
331 City Dr. South
Orange, CA 92868

P.S. Shout out Shaun Houck is a big fat pussyl Get out of my house.

Serafina,

We haven't had a secret lover before. It's rather exciting. The last time I had a secret lover was when...Oh I can't tell you that, it wouldn't be a secret anymore! He he he.

Do they really watch you pee? What kind of prison is that? I mean Dan watches me pee. And sure, sometimes it's awkward- but I've learned to get used to it. Anyway, what are you in juvy for?

Write us back. We like secret lovers. Dan wants to know how tall you are. He he he. Oh, this is so much fun!

Playfully yours,
Scott & Dan, skratch

SKRATCH,

I have to comment on the letter written by JJ from Brea. I was amused by your letter and somewhat startled. Let's see, do you even know Joe L? Have you ever met him? No, I didn't think so. He will probably know more about this crazy OC scene than you ever will. Why? Hmm, do you publish your own zine? And write for three different other zines? Have you been going to shows long enough to remember the Scholars, the Goodwin Club or the Nuckle Brothers? And did you ever go to Viva Las Vegas? Probably not, because you were still listening to Nirvana then. I would like to say, before you put someone down who knows the scene and helps the scene way more than you do, review your shit or keep your fucking mouth closed. I could name many people who could back me up on this, and what the hell have you done for the scene but complain about someone who is doing his part to make it better. Also, this band, Code Name Rocky. Where did they come from? Obviously they haven't been around for awhile, but, hey, everyone wants to get their name in the ska scene one way or another, right? I don't see CNR busting their asses to get respect in this scene, like RX Bandits, My Superhero, Low Pressure, One in a Million and Slow Gerkin. These are bands with a little more talent that push their music to a different level than the "OC kiddy ska". I would like to encourage people who know Joe to write in and tell JJ what you think.

Peace out,
Cheyne, Westminster

To James,

It's Pyro again. I wrote another letter after reading what someone else wrote. You say you're sick of people talking shit about our government. Well how do you like this fuck America, fuck America, fuck America. Oh sure, I have the right to bitch about the government, but not to its face. If you tell a cop "fuck you," you'll get arrested like me. What happened to freedom of speech? If you wear spikes, you'll get your ass kicked out of wherever you go. You say other countries don't let you do this; well, neither does America, and fuck all the other countries even more.

You ask, "what's so cool about anarchy?" Well, I'll tell you. Anarchy doesn't equal chaos; anarchy equals freedom. People looting equals chaos. You say the government helps us live longer. Well, why would anyone want to? I'd rather die free when I'm thirty than die in captivity when I'm 100. By the way, where I live, almost everyone is an ignorant asshole with a gun already. You say the government regulates that, but why should they? What happened to "The right to bear arms"? Or is that more bullshit only to make it seem like we're free? People like you don't want freedom. You only want to be told you're free, like the animals in the wild animal park, whom the zoo people say are free. They're not free, they just put them all together in a huge cage, and when one animal gets out of line, they shoot it. Why can cops get away with murder? People say to love America or leave it or shut up. I say to them, go where? To an even worse country? As long as I can breath, I'll keep talking. America could be such a great place if it used the constitution as our form of government, but sadly, it doesn't. It uses the dollar, yes, the almighty dollar as its form of government. It's a free country BUT I can't stand in front of K-Mart, because it's loitering. It's a free country BUT I can't wear what I want to school. It's called a dress code. It's a free country, BUT I can't do drugs. It's a free country, BUT I can't drink because I'm underage. But I am old enough to work my ass off and starve and be arrested. Well, I don't care about possessions or money. All I want is to be free, so I believe in anarchy. I want my cake, and I want to eat it, too. It's amazing how the only freedom on this planet is with a bunch of penguins on Antarctica. I hope I've opened your eyes.

Pyro, a strong believer
Pomona, CA

Pyro.

A bunch of penguins in Antarctica? Yeah, you opened my eyes. But, I can't afford the trip to the cold lands. What about monkeys? Does that work with your example. I like monkeys. Speaking of animals, do you like Chicken? I should ask, how much do you like Chicken. I capitalize Chicken to show my love and affection for Chicken. I appreciate Chicken. Have you tried it honey glazed? Yum! Uh huh.

audi 5000,
Scott, skratch





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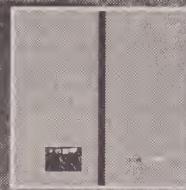
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OH EPITAPH



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American Procurement & Logistics Co.
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Salt Lake City, UT 84127-0447

Attention Costumer Feedback/Relations,

Being a long-term fan of your "simply soft collections" tissues, I've found the designs of your boxes becoming too graphic and offensive in a way I can't seem to put into words. Before, let's say two years down the road, it was so different. Then, it was rosy-flowery-peaceful decorative boxes. But now, they're over-the-edge, grabbing a hold of the tranquil atmosphere I once cherished and choking it to death. These new boxes must be decorated by some LSD freak spranked out with schizophrenia and other mind-threatening disorders. It's pure lunacy, and it's driving me berserk. Please stop the insanity. If the manufacturing of these Kleenex boxes persists, you will have lost one loyal customer and only then will my nose find a new love.

Sincerely,
Conito Arlenza

Smith Corona Corporation
839 Route 13 South
Box 2020
Cortland, NY 13045

Attention customer care,

I own the Smith Corona XD5500 typewriter manufactured in 1988 (according to the owners manual) and have some concerns I would like to address. In the manual, it states "this typewriter generates and uses radio-frequency energy and if not installed and used properly . . . [it] may cause interference to radio and television reception."

I installed my unit properly without the stupid manual. A moron could figure out how to use this equipment properly. There is no need to insult your customer. Anyhow, when I type on it and view sit-coms on television, the screen gets fuzzy and blurry. This only happens while watching sit-coms. Dramas, cartoons, late-night soft-porn come in as clear as a bell. And yes, I did install this little buzzard correctly!

Please inform me with suggestions or instructions how to remedy this interference I am experiencing. One remedy would be to send me an updated Smith Corona typewriter without defects.

Sincerely,
Doug Spung

Toys R Us
1110 W. Merrill Ave.
Rialto, CA 92376

To whom it may concern,

I was recently playing a family fun game of Scrabble, the crossword game. I'm sure I don't have to explain to you what Scrabble is, but just in case, sir or madam. So, during this time of play and let me say there's nothing like a quality game to amuse my husband I noticed a game piece missing. It seemed rather obvious when I had the last turn and couldn't find a "Z" and there was no "Z" on the game board. Great, I thought, with one "O." The word "zoo" would have zippy-doo-dahed me to victory. Nope, no "Z." I almost dialedated.

In all urgency, send me a "Z" game piece. Send two if possible, because one of my young ones will probably shove one wood "Z" tile so far into the crevices of the couch that it will make friendships with miscellaneous crumbs and debris claiming the territory. If you cannot send these tiles, please send me in the right direction so my family can be happy again, and I'll be able to sleep better at night. Zzzzz....

Disappointed,
Donna Gershel

Garden Botanika
Redmond, WA 98052

Attention Public Relations/Manufacturer,

I must commend you on your custom fragrance strawberry plum natural blend massage oil. My loved one and I have shared a lot of pleasure with your product. She smells beautifully after I work your extravagant oils into her soft, milano flesh. The thought of it makes me want to purr like a kitten.

The intent of my letter is to ask a medical question regarding the oils. Are these oils healthy to consume in large quantities? When Tricia pours the lovely liquid on my breasts, she enjoys licking the oils from this area. She usually drips two or three ounces of the strawberry plum oils onto them. Is two or three ounces of massage oil safe to swallow?

Also, with your response, could you please send us other custom fragrance massage oils we may enjoy. I'll be sure to let some friends try it.

Thanks for your time,
Stephanie Lyncer

Breath Assure, Inc.
Calabasas, CA 91302

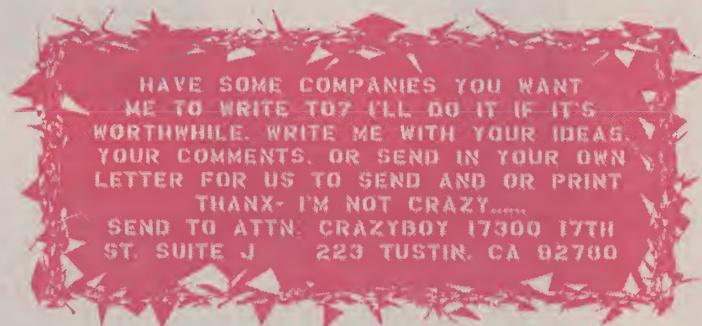
Attention Customer Relations,

Sometimes our breath reeks of odor; whether it be from a spicy Mexican dish, a burger stuffed with onions, or a garlic infested plate of spaghetti. And let's face it, we need something to knockout bad breath. Your Breath Assure product claims it is the internal breath freshener. This cute little slogan persuaded me to try your product and put an end to my days of dog breath.

I followed the directions listed on the package's back panel of three capsules "with liquid after eating." And after 30 minutes it did not work. Maybe internally something happened, but externally, I stunk like a decomposing bird sprawled on the freeway.

Your product fails. Make my breath fresh again! I love spicy foods.

Pungently Distraught,
Suzan Demedsian



WEASEL TIME

BY MEL TORMENT

"WHAT THEY EXPECT"

I DROPPED INTO THE SKRATCH HEADQUARTERS THE OTHER EVENING TO SHOOT THE SHIT AND TO TELL THE GUYS ABOUT HOW WELL THE PRE-WARPED TOUR SHOW IN LAS VEGAS WENT. DEVON CHITTENDEN, A SKRATCH INTERN AND PUBLISHER OF THE FLEDGLING MAD COW DISEASE ZINE WAS THERE AS WELL, WHEN THE DISCUSSION TURNED TO THE RECENTLY IMPOSED BAN ON SKRATCH MAGAZINE BY HIS HIGH SCHOOL. NOT ONLY THE MAGAZINE, BUT ALL STICKERS (ESPECIALLY THE "SCOTT'S A DICK" STICKER), AND ALL REFERENCES TO ANYTHING REMOTELY CONNECTED TO SKRATCH (LIKE THE WORD "ITCH" ON A PEE-CHEE?)

NOT THAT THAT SURPRISED ME, GIVEN SCOTT PRESANT'S PENCHANT FOR DOING, SHALL WE SAY, CONTROVERSIAL (AT LEAST IN SOME CAMPS) COVERS. I MYSELF HAVE RUN INTO SHOPS THAT REFUSED TO LET US DISTRIBUTE THE ZINE THERE BECAUSE OF NUDITY OR WHATEVER THREAT THEY PERCEIVED THE MAGAZINE TO BE. I MEAN, AT LEAST IN SEX FRIENDLY LAGUNA BEACH IT WOULD SEEM TO BE MORE THE LOW-GRADE NEWSPRINT, WHICH SCREAMS "ANARCHY" THAN A NAKED GIRL RUNNING WILD ON A BEACH DOES, DOES.

THIS IN A TOWN OF SO CALLED ARTISTS THAT HASN'T HAD A LOCAL BAND OR CLUB FEATURING ANYTHING REMOTELY CLOSE TO CUTTING EDGE (DIAL

THEY EXPECT US TO TURN ON OURSELVES AND BEAT THE SHIT OUT OF SO CALLED POSERS OR THOSE OF US WITHOUT THE RIGHT SWASTIKA TATTOO. THEY EXPECT US TO GET OBLITERATED AND PILE OUR VEHICLES INTO SMOLDERING SHIT PILES OF CARNAGE.

7 EXCLUDED). BUT THEN AGAIN, WHY WOULD THEY? THE BRIEF RUN AT CLUB POST NUCLEAR VERIFIED THAT WHICH THEY EXPECTED PROBLEMS. PROBLEMS LIKE THAT MESSY LITTLE TOLL ROAD PROTEST AND THE ANTI-TOLL ROAD SHOW IN THE CANYON.

THEY EXPECT US TO SNORT THE COKE, WHICH CONVENIENTLY MAKES ITS WAY TO MARKET, SO THAT WE CAN NO LONGER AFFORD IT. WE WILL TURN TO SPEED. THEY EXPECT US TO FUCK OURSELVES AT EVERY TURN, NO MATTER HOW HARD WE TRY.

PROBLEMS JUST LIKE IN FAMILY FRIENDLY, CRIME FREE, COSTA MESA WHERE THEY DO HAVE LOTS OF CLUBS WITH LOTS OF BANDS. PROBLEMS WITH PUNK ROCK AND DRUG CRAZED SKINHEADS. JUST LIKE IN SANTA ANA, WHERE SOME LITTLE ARTS CAFÉ, LEFT TO ITS OWN DEVICES, HAS GENERATED GRAFFITI CRAZED VANDALS NOT TO MENTION BANDS WITH POINTS OF VIEW (GOD FORBID—ACTUAL LEFTIST SENTIMENT IN OC!) WHICH ANY KID WITH \$5.00 COULD GO SEE.

WE ARE IDIOTS IF WE DON'T THINK THAT THERE ARE THOSE WITH THESE TYPES OF VIEWS. AND DON'T THINK THEY ARE WILLING TO SIT BEHIND THEIR WELL-APPOINTED POSITIONS OF POWER AND NOT PASS JUDGMENT ON YOU, BECAUSE THEY DO. WE NEED TO THINK ABOUT WHAT THE ESTABLISHMENT (OR WHAT PASSES FOR ESTABLISHMENT IN THIS COUNTY) REALLY THINKS ABOUT THE LOCAL MUSIC SCENE AND WHAT IT MEANS. I DON'T THINK IT'S TOO LATE TO REFLECT ON WHAT IT IS THESE TYPES OF PEOPLE EXPECT.

BECAUSE, IF WE ACT IN SUCH A WAY THAT WE ARE IN FACT, DOING WHAT THEY EXPECT, WE BECOME THE IGNORANT PAWNS IN A GAME WHICH INSURES THAT THEY REMAIN IN POWER AND FIRMLY IN POWER, SO THAT THIS SO CALLED "BEST SYSTEM YET" REMAINS IN PLACE. KIND OF LIKE

AL HAIG, REASSURING A FRIGHTENED NATION THAT, "I AM IN CONTROL" SO, WHAT DO THEY EXPECT?

THE SCHOOL ADMINISTRATORS AND ELECTED BUREAUCRATS EXPECT THAT STUDENTS SHOULD BELIEVE THE GARBAGE SHVED DOWN THEIR THROATS AS HISTORY, TO BE TRUE. IT PERPETUATES THE MYTH OF OUR OWN GOD-GUIDED DESTINY. THE TEACHERS EXPECT ANYONE WITH EVEN THE SLIGHTEST MUSICAL OR ALTERNATIVE BENT TO BE TOO WACKED OUT OR STUPID TO BE ABLE TO MEMORIZE AND REGURGITATE THE DATA IN A WAY TO MAKE THEM SCORE HIGHLY ON THE INSTITUTIONALIZED TESTS THEY DEVISE. THEY DON'T EXPECT YOU TO READ BETWEEN THE LINES AND FERRET OUT THE INCONGRUITIES, AND THEY DON'T EVER EXPECT YOU TO USE THAT WORD.

YEA, MR. PUNK ROCKER, THEY EXPECT YOU TO USE DRUGS, AND COMMIT CRIMES. TAKING LOTS OF SPEED, COMMITTING PETTY CRIMES AND ACTS OF SEXUAL PERVERSION ON CHICKS WITH NO SENSE OF MORALITY OR DECENCY. THEY SURE AS HELL DON'T EXPECT US TO EXPLORE OUR MINDS AND TEST THE BOUNDARIES OF SOCIETY, ITS ETHICS AND ITS MAKE UP. THEY DON'T EXPECT US TO ENJOY SENSAILITY THEY EXPECT US TO HAVE UNPROTECTED SEX AND TO BRING CHILDREN INTO THIS WORLD THAT DESERVE BETTER, PERPETUATING CYCLES OF DYSFUNCTION. THEY NEED EXAMPLES LIKE THIS TO POINT TO FROM THEIR HIGHER GROUND; WHY ELSE WOULDN'T THEY ALLOW FREE DISTRIBUTION OF CONDOMS AT SCHOOLS? WHY ELSE WOULD THEY RECOIL IN MOCK HORROR AT THE SIGHT OF NUDITY, OR AT THE PRINTED WORDS WE USE EACH AND EVERY DAY?

THEY EXPECT US TO TURN ON OURSELVES AND BEAT THE SHIT OUT OF SO CALLED POSERS OR THOSE OF US WITHOUT THE RIGHT SWASTIKA TATTOO.

THEY EXPECT US TO GET OBLITERATED AND PILE OUR VEHICLES INTO SMOLDERING SHIT PILES OF CARNAGE. THEY EXPECT US TO SNORT THE COKE, WHICH CONVENIENTLY MAKES ITS WAY TO MARKET, SO THAT WE CAN NO LONGER AFFORD IT. WE WILL TURN TO SPEED. THEY EXPECT US TO FUCK OURSELVES AT EVERY TURN, NO MATTER HOW HARD WE TRY.

THEY DON'T EXPECT US TO LEARN FROM OUR MISTAKES. THEY DON'T EXPECT US TO REALIZE THAT ITS MORE IMPORTANT TO KNOW WHY TO SAY "NO" AND WHEN ITS TIME TO SAY "NO" RATHER THAN TO JUST PARROT QUEEN NANCY. THEY DON'T EXPECT US TO FIGURE OUT WHAT HIGH POWERED CONSPIRACIES MIGHT JUST BE SO CRAZY THAT IT MIGHT BE TRUE (HOW DID SHERIFF BRAD GATES GET ALL THAT PROPERTY?) AND THEY DON'T EXPECT US TO SEE BEYOND THEIR MORAL HIGH HANDEDNESS, MONEY AND SOCIAL ORDER.

AND THEY SURE AS HELL DON'T EXPECT US TO BE SUCCESSFUL IN OUR OWN, DO IT YOURSELF WAY, MAKING INCREDIBLE MUSIC, MAKING ALBUMS, ART, CLOTHING AND OUR OWN WAYS OF LIFE. THEY DON'T EXPECT TO SEE US OPENING SHOPS, CREATING FASHIONS AND STYLES THEY CAN NEITHER COMPREHEND NOR APPRECIATE. THEY DON'T EXPECT US TO BE WILDLY SUCCESSFUL AT SPORTS SO EXTREME THEY CANNOT IMAGINE THE DIFFICULTY. AND THEY DON'T EXPECT US TO QUESTION WHAT IT IS THEY EXPECT.

lower cases

by James Abejo

Music?

Ah yes. Music to soothe the soul. Not too many reviews here but a few noteworthy shows I've been to this month: Supersuckers/New Bomb Turks @ the Whiskey-fantabulous showing by these hip hicks from the Northwest

but it seems they now have a choreographed set. Funny, they never did that before. New Bomb Turks gave something for women to swoon at; aaawwww yeah, they got it goin' on. Homegrown/Blink 182 @ the Palladium-uhm, another show at the sound-handicapped Palladium with tons o' underaged punk-ska-sters! Tsk, tsk. My ears never forgive me when I go there. Perfume Tree @ Luna Park-refreshing beats and vocals from our neighbors up north. Great stage show, a bit syncopated, however. No Knife/Bluebird @ the Troubadour delicious balance of San Diego emo and LA rock. Why do the girls love Bluebird so? Third Grade Teacher @ Spaceland-maniacal rantings and noise assault from an actual

third grade teacher. Hhhmmm, word is that Silver Lake has a band that's got a buzz. Ssshhh, don't tell anyone. Get Up Kids @ the Troubadour-dude, uh, rad, uh, band, dude. Come on, sing another song about a girl, swingers!! Sorry, guess you had to be there. J Rod @ the Garage-Red 5 seems to like them and how come J Rod all look so serious? Is it the music? Bredrin Daddy's @ the Dragonfly-with so much drama in the LBC, how come these guys aren't signed yet? Billy Bacon & the Forbidden Pigs @ Croce's, San Diego-hey, what the hell happened to the original lineup and who's the other guitar player? Siren Six @ the Viper Room-the price is right, the women just might and the band is tight. You can switch the words around if you'd like. The Roots @ the House of Blues-get a basket of fries if you get the munchies.

It's cheap and they give you a Volkswagen-full. By the way, who needs a deejay when you have a human beat box to top off the show (complete with vinyl-less scratching)? Suicide Machine's @ the Roxy-their new stuff sounds better than the old. Why don't they invest in some type of ventilation system at the Roxy? Finally, the Godzilla of shows: Sonic Youth @ the Wadsworth Theatre-the first time I saw them, I was so fucked up that the light show depended on how fast I shook my head. Nowadays, SY make sure you don't need mind-altering substances anymore just carefully arranged light shows. The masters of non-mastery make it look effortless, essentially creating what looks like accidental beauty, yet completely aware of their art/noise skills. They make sure your aural and visual cravings are fulfilled. SY have always existed in their own plain, and to date are still alone in their art.

MONSTER BASH :

By the time you read this, I'm sure you've seen the billboards, buses and buildings advertising the size of Godzilla's body parts or commercials with a certain Chihuahua or perhaps reviews-some praising it, some mixed, probably a majority of them vague. And rightly so to hide the absolute truth behind this aberration: this movie absolutely sucks!!! And when I say suck, I don't mean the context of something merely disliked but more to the vindictive side: I hope that the overhyped uber-directors Emmerich and Devlin, the duo responsible for this waste of celluloid, suffer the Hollywood curse of never being able to make a movie again!!

Synopsis and compare: Godzilla's short-lived

Hollywood history is a fuzzy one: a huge asexual lizard mutated by French atomic fallout from nuclear testing in 1950's French Polynesia who is now looking for a place to nest his/her eggs, settling on Manhattan for reasons unknown. Then it's up to a biologist (Matthew Broderick) to figure out the who-what-where-when-how-why's of this "invasion". Throw in a feeble love-interest, a French secret-service do-gooder and some bumbling army and navy folk and you have the makings of a feature easier to forget and a quicker lesson in lost money. The end result is a hatred for a loveable monster and more holes in his/her character that forces rookie Godzilla watchers to fill on their own. Let's compare new and old. New Godzilla resurfaces from nowhere, wants to eat fish and have babies in the middle of Manhattan for no apparent reason. Old Godzilla does not wake up without a reason. S/he usually wakes from deep slumber to whoop some monster's ass who's trying to invade his turf and harm his peeps. New Godzilla is the pimp of monsters, looking smooth and very much like a hybrid of the dragon in Dragonheart and Tyrannosaurus Rex from Jurassic Park. Old Godzilla looks like a huge scab with fins but you know he has a heart of gold, and enough grit to save Japan and the world from certain doom. New Godzilla has been working out, looking and moving like a Lost World extra. Old Godzilla has no muscles. Rather s/he relies on throwing weight around to mess up buildings and breathe some heat from a distance. S/he's the Homer Simpson (or Marge Simpson, if you count her hair as a destructive tail) of monsters and that's why s/he'll never be quick on the drop, turn on a dime and swim fast. New Godzilla lays two hundred eggs, quite a commendable feat! Old Godzilla lays one egg and I fucking guarantee that little Godzuki can kick any one of those miniature velociraptors' ass with power blasts!! New Godzilla is felled with eight lousy missiles. Old Godzilla has survived several monster blasts, been knocked out cold by island-size boulders, the army's missiles, lasers, fire, earthquakes, deadly bites and hacks yet still manages to walk away and take a nap for a few years. Top that. The rigorous torture of 2-and-some-odd hours of watching a Godzilla with a Bally's membership go out and destroy Manhattan island while laying hundreds of little Godzilla eggs, later succumbing to man's inhumanity convinced me that 1) anyone can make a movie and 2) have a chance of making mad money whilst laughing at suckers like me who actually paid. To Emmerich and Devlin: take your \$7.5 million script and 7.5% of gross and stick it up your asses!

Shameless plugs and ??

Every day, I drive under the 101/Gower overpass and I see cops harassing the homeless people there and I always wonder if they're aware of these people's mindsets? For once, I'd like to see the shoe on the other foot. Speaking of shoes, which shoe died and made New Balance the god of indie footwear? Please don't hate me

for my Nike's. Remember to not judge anyone till you walk a mile or two in his shoes. I used to slag fraternities and sororities. Then I found out all the charity and fundraising work they do for local organizations. That's pretty cool. Now for some shameless plugs (or things that make or will make me a happy camper): KBLT in Silver Lake, Texas Terri & the Stiff Ones record release party June 15th, root beer, the Angoras (aaw, yiggity-yeah), Beat Street-Original Motion

Picture Soundtrack, fresh-ass kicks (Pumas, Nike running shoes), anime or Japanimation, Guinness, and '65 Mustangs.

Finally, Frank Sinatra and Phil Hartman, we'll miss ya.

INKSPOTS PART I MAY 21, 1998

Getting stuck in traffic is fun
Hearing horns clatter in chorus
Popping forehead veins peaking
Swells of sliding sweat beading
Carbon monoxide smells breeding

Getting stuck in traffic is fun
Getting stuck in traffic is fun
Getting stuck in traffic is fun
Getting stuck in traffic is fun

3:04 AM sleep is like a dream
meenly meenly meenly, fuck it's 3:15

He's out sick from work. I'm sick of work. This work's made me sick. Working while I'm sick is making me more sick. Thinking of working makes me sick. It takes a lot of work to make me sick. Sometimes I probably get sick at work because I get sick of work. With less work I would get less sick. But, then I'd be hungry and poor. And then I'd get sick.

- Scott Present

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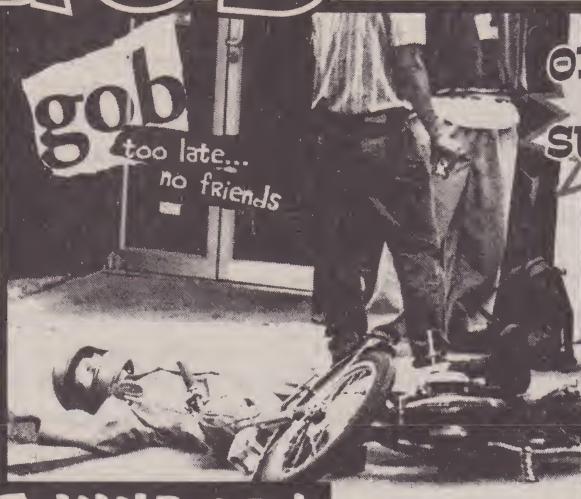
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I'm Still Bored With The USA...

by Josh Rutledge

It's really fun watching men squirm when they see tampon commercials on television. Such behavior truly reveals what impudent, impotent, whimpering babies most macho males are. Sure, they talk tough. They drink beer, watch football, and talk about cars. But when they have to listen to a female talk about her period, they usually run and hide, too squeamish and weak-hearted to even hear about the pain and discomfort their mothers, sisters, girlfriends, wives, and friends are telling them about. You want to talk about "tough"? How about having to bleed continuously and endure pain every month for four decades of your life? Now THAT is "tough". I get stomach aches every three months, and that seems unbearable. But that's *nothing*. Menstruation makes most male feats of endurance and strength seem like child's play! Yet the vast majority of males feel that they don't have to know about periods. They are disgusted by it, yet they are not the ones who have to experience it! Even worse, most men use a certain portion of the menstrual cycle as an excuse to bash their mates for being "on the rag". You think *men* are the ones that suffer from PMS? How would you men like to deal with such symptoms as headaches, backaches, anxiety, depression, and fatigue on a monthly basis for 40 years of your life? ALL YOU SELFISH BASTARDS WHO COMPLAIN ABOUT YOUR GIRLFRIENDS' MENSTRUATION SHOULD BE DOWN ON YOUR KNEES KISSING THEIR FEET IN THANKS FOR THEIR SERVICE TO HUMANITY! Without menstruation, there would be no such thing as reproduction. Without reproduction, you wouldn't exist! You guys who sit on the couch complaining about menstruation owe your lives to the menstrual cycle! So why are you so offended when an ad for pads or tampons appear on your T.V. screen? I know one guy who got really bent out of shape one time when this happened. He screamed, "This is disgusting! I shouldn't have to watch this!?" But why *shouldn't* he have had to endure that ad? It's quite odd that many of the "guys" who pay good money to watch stupid action movies with endless bloodshed are the same individuals who would find it "revolting" and "disgusting" if I started talking about the 40-some milliliters of blood that is discharged from the body when the uterine lining breaks down during the menstrual phase of the menstrual cycle. We're talking about a pretty major physical event on this planet, one that half the population has to deal with. Isn't it important that all the options a woman has for maximum comfort be advertised so that she can make an informed purchasing decision? I would say that the comfort and well-being of 50% of the world is much more important than the delicate sensibilities of a bunch of crass jerks(who don't deserve to have their needs considered since they never consider anyone else's in the first place!)? You can turn on the T.V. and find out about every brand of beer known to humanity or every overpriced computer system in existence. But when a manufacturer of feminine hygiene products advertises, everyone gets all pissed off! I'll acknowledge the fact that beer and computers DO play a key role in society. But there would be no beer or no computers if there were no menstruation. Menstruation is to the human race what the Sex Pistols and Ramones are to punk rock!

This is relevant to this zine because I am curious about the gender imbalances in punk rock today. Does anyone else find it strange that in our supposedly egalitarian punk rock scene, 90% of the people in bands are boys? I don't know about you, but there's no way I'm going to accept the idea that the punk scene is just another "boys club". If I wanted to be associated with just another conformist, testosterone-dominated music scene, I wouldn't be into punk rock in the first place. I'm not going to resign myself to settling for male domination in punk rock! I'm not going to sit back apathetically and justify the fact that boys make up such a disproportionately large percentage of band rosters. So don't swat me with any of that evolutionary theory male superiority bullshit, because I'm not buying it! I'm all for boys(I am one, after all. There should be no battle of the sexes. I have nothing against males in general, but I do have a problem with the ones who are jerks. The only male-bashing I would do would be to bash guys who are insensitive pricks. And if there are lots of them out there, am I wrong to point that out?), but I have no desire to be associated with a rigid male-dominated institution. So I shall now prove that both genders hold an indubitable claim to punk rock pedigree.

Gender balance exists at many levels of punk rock, but is missing at others. If you go to a show, you see gender balance in the crowd. Girls go to shows. They do zines. They buy records. But why are hardly any of them in bands(And I've noticed hardly any female-run punk record labels, too. What's the deal with that?)? Girls are certainly more secure with their identities, while 90% of all guys feel some kind of twisted need to "prove" their masculinity. Apparently, having a penis isn't enough physical proof. So they engage in acts of aggression to showcase their manly powers. But girls have no such need to prove how "tough" they are, because they already know they are tough. They endure pain all their lives. And the only time they get a break from menstruation is when they have to carry a living human inside their womb for nine months and then squeeze it out of a tiny orifice in an excruciating, torturous, agonizing, bloody experience that makes swallowing bullets seem like fun in comparison. This one guy asked me how

a male would hypothetically give birth, and I said, "through the penis". His response was "OUCH!". Exactly!

It's obvious that no girl feels a need to prove anything. Her capabilities are already obvious to anyone with half the intelligence of a trained monkey. A man can impregnate a woman and walk away forever. He doesn't have to worry about carrying the child, prenatal care, hormonal imbalances, and the pain of childbirth. If he's a real bastard, he can say that he doesn't want anything to do with the baby and leave the woman to fend for herself. This happens a lot, and women have no choice but to deal with the pain. So their toughness is a given!

So if punk rock is about not caring what anyone thinks about you and being what you want to be, than girls are genetically geared to being very PUNK ROCK. It takes a lot of balls to be an individual and not cave in to the peer pressure of conformity. To have to walk around watching people stare at you because of your appearance takes courage. To have to listen to people insult you because they don't like the music you listen to takes audacity. So if being punk requires aggressive tendencies, than many people might argue that punk rock is geared towards boys. But since punk rock also requires one to be secure and defiant, than punk rock is also geared to girls. Therefore, both boys AND girls are "punk rock". Boys are no punker than girls, and girls are no punker than boys! In fact, punk rock requires a certain amount of androgyny of spirit, because one often exhibits traditionally masculine and feminine traits when living the punk lifestyle. For example, our culture trains guys to be insensitive jerks. Yet many of the punk guys I know reject that notion and act like feeling, considerate human beings(of course, I also know some punk guys who are sexist, insensitive boneheads, but I won't mention any names!). Society tells us that girls have to be "attractive" and boys have to be "strong", yet we're smart enough to break the rules. I'm not afraid to wear lame' and look like a flaming homosexual, because I'm secure in my masculinity! Being a boy doesn't require me to look like the Marlboro Man!(That's what was so cool about '77 punk rock- all those boys dressed the way they wanted to! They had style! They were flamboyant! Now androgyny has become a lost art in punk, and most boys dress like conformist sheep. What a bore!). In a similar fashion, the punk girls I know reject the idea that females are supposed to be compliant, docile people. So now that we've established the punk credibility of both genders, that brings me back to the gender imbalance on stage. So why aren't there more girls in bands?

I have a couple friends who claim that the female voice is not as powerful and convincing as the male voice, and that punk requires a voice that is rough and not beauteous. But I don't buy that argument! That argument only stands up if you accept the "louder is better" theory of punk rock that states that punk music has to be harsh and shocking and not retain any sense of melody. I personally think that that theory is complete bullshit, and it was that theory that caused punk rock to turn to shit in the mid-80's when the scene degenerated into a cesspool of screaming, chest-pounding, boys club hardcore. Sure, some of the best punk bands have had very harsh-sounding vocalists. Johnny Rotten's snarl, Mike Ness's rugged cries, and Wattie's pissed-off screams were all distinctively masculine. But even male punks have been known to sing with pleasing melodic qualities. Pete Shelley, Dave Vanian, and (the God-like) Mick Jones all added an ear-pleasing vocal beauty to their urgent punk power (The first Clash LP is one of the holy grails of punk rock, but those Jones harmonies are VERY effeminate, further evidence of the fact that '77 punk was both masculine AND feminine!). And if you want to talk about a punk singer with a "nice" voice, I can think of no better example than that midget bodybuilder Glenn Danzig! He might have been the epitome of manliness, but he didn't sing like it!

I will take the opportunity to address an astute point made by my friend '77 Mike. He states that if a band is going for a real ferocious, shocking sound, that "beautiful" female vocals would probably take the "edge" off the sound and make it less shocking and more agreeable to the senses. This is a similar argument to the one made by the infamous Mr. Hockey last year in this zine, and a lot of you sent me letters agreeing with him. So let me state that he very well may be right. It's quite possible that a band like The Casualties that goes for a totally raw, heavy sound needs a raspy-throated singer like Jorge to be convincing. My counter-argument, however, is that not every punk band has to eschew melody. Many of the greatest punk bands of all-time combined POWER AND MELODY to create a sound that was both catchy and urgent. Take an era known for abrasive-sounding bands, such as mid-80's UK punk rock. Now what bands do I like best from that era? The Adicts and Vice Squad! Both bands rocked, but there was a certain pleasing quality to the vocals that might have "taken the edge" off the music in the minds of some individuals. Once you start thinking that your band has to be 100% abrasive, you start walking that fine line between punk and hardcore.

to be continued next issue....

\$ In The Almighty Dollars We Trust

By Jason Chittenden

As the 20th century ends, it becomes apparent that the U.S. Constitution is nothing more than a farce. The original concepts that fueled the writing of the Constitution are relevant and poignant. However in today's American society these ideals are as distant as the moon. We do acknowledge the Constitution as being one of the founding cornerstones for our independence, but our actions as a society would undeniably suggest otherwise.

The opening sentence of the Constitution reads:

"We the People of the United States, in order to form a more perfect Union, establish Justice, insure Domestic Tranquillity, provide for the common defense, promote general Welfare, and secure the Blessings of Liberty to ourselves and our Prosperity, do ordain and establish this Constitution for the United States of America."

Look at the first stated goal of the Constitution, justice.

First we must ask ourselves if justice is something that really exists in our society. The main overtone from the media and people in general is that justice is a reality to a few, namely those who possess an abundance of wealth.

The scales of justice often seem unbalanced with the side having the most money consistently having an advantage.

Then there are those who don't receive any justice based solely on the color of their skin. This is perhaps one of the biggest problems that plagues our society at large. There are numerous cases where human beings are assaulted by police officers simply because that person happens to be African-American; if this is justice I want no part.

The second listed goal of the Constitution is tranquillity.

This, in laymen's terms, means to be in a state of happiness about one's surroundings. There are few Americans that would say that they are satisfied with the present state of the country. With the increasing number of homeless and those who live in poverty, the general consensus is that the rich get richer and the poor get the picture. Those who are most likely to say that America is a great place to live are those with unlimited bank accounts.

The third state goal set forth by the Constitution is to promote general welfare, which means to protect the general well-being of society and to take care of those who are in need of help.

This is one area where our government has attempted to help American society (to a certain extent). But society, in and of itself, has contributed to the downfall of the welfare institution. The desecration of this institution has been brought on by individuals who find different ways to scam government funds.

Take for example those who procreate only to receive more government support amongst a plethora of other welfare recipients.

On the other hand there are those who are in dire need of government support. The government claims little or no responsibility over these individuals; namely drug addicts, homeless, the mentally ill, etc. These are individuals who deserve just as much help from our government as the out-of-work 25-year-old mother with five children.

Many mistakenly say that there is nothing that they can do as individuals to improve the present state of the nation. Simply search for the primary reason for the demise of the Constitution's original goals to find the answer.

Our justice system revolves around money. The tranquillity of our country is centered around wealth. The general welfare of a society rotates around one's personal assets.

All of these failures stem from one source: greed. Whether it's greed by the government, society or individuals in general. Greed is what has brought our country to a sorrowful state, where the average person fit into the category of lower-middle class, and where numerous children go to bed hungry every night. Our currency reads, 'In God We Trust.' However it should read, 'In The Almighty Dollar We Trust.'

The main perpetrators of greed in America are those who possess the majority of the wealth. Namely, those corporations who's primary goal seems to be to destroy it's competition by buying out the small corporations, creating a virtual monopoly (for example Disney, Rupert Murdoch, Pepsi-Cola, Bill Gates, etc.). With these companies and individuals in control of much of the economy, society will continually be going forward in reverse.

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SUMMER'S ALMOST HERE

I've cradled the head of a goose sun-batheing on dawn's early highway as hippies drove by tossing tufts of easter basket grass out the window

I didn't know anyone around for miles

and I wet his beak and promised help was soon on its way as a flock of ambulances descended on us screaming down from the darkened sky

I was a bit daffy from the heat I admit but when a paramedic asked for the victim's full name all I could say was,

Leggs

-- Mike Daily
Northridge, CA

Conversation with Satan

At a bar
Playing eight-ball
My Opponent-
A white goatee skin head
With bloodshot beer eyes.
What's your name?
Satan, he replied.
You must be joking
He didn't replied.
His friend's name was Paul
Also with no last name.
The anti-Christ and the Apostle playing
eight-ball
Who would ever believe me.
I told Satan that I knew how to do seances,
It was all trickery. He blurted out some
profanity and told me
He'll kill me.
I asked him if he knew Aleister Crowley.
Yes, I've read all his books. Have you?
No, I know better. Paul agreed.
Do you know who's Kenneth Anger?
No, he was getting irritated.
He's an underground filmmaker, a so-called
disciple.
He yelled at me, again. I'll put a hex on you.
At this point I started to think he wasn't Satan,
But a black majick customer who thinks buying
candles and books will make a person
powerful.
Buy me a drink, he demanded. All will be
forgotten.
Now, I knew he wasn't Satan
Because if he was who he said he was he
would have known
I'm too cheap to buy anybody a drink.

-- Edward Jamieson, Jr.
Costa Mesa, CA

Big Hip Hunting

Watch me in the lobby
Stalking conversations
Watching the huddled masses for an opening
Approaching the rabble for confession.
Speak the blessing unto me-
Let me receive all the latest gossip.
I only regret that
I have nothing to confess.
Your duty to me done and I'll let you go,
Stand on the periphery counting adjectives,
Alert for an edgy witticism to drop
That clears re-entry into social circles.
When no one lets me in !
Sit at my table and
Just
Resent
Everybody.
As any 4-year old knows,
This too is an art form.

--- Sean Morrison
Lawndale, CA

headcold

sneeze
try to catch yer breath
it builds up pressure
like inflating a tire
in the center of the mind
tickles the senses behind
the nostrils..
air rushing in from the breath-catching
triggers off steady warning
and
sneeze again.
repeat process for ten
to thirteen minutes.
sneezing stops.. and
steady flow of mucus begins
to run like a mountain creek
from your nose to your mouth
cry, gasp, reach and crawl
for the nearest kleenex
or whatever else you can use
for a snot rag
and blow blow blow for dear life
push the contents of your skull
thru the smallest holes in your face
lean back for a breath of fresh air
hold it there for moment's enjoyment
exhale and wipe the goo off your upper-lip
and
and
and
sneeze.

-- Lob
Huntington Bch, CA

Day forbetter Inside

could you watch me cringe at your minute diet waist
as crocodile(s) smiles as your breast will lay
on the sun fading reclined beach chair
next to the inflated shining friendly beach ball where
the latex stretches thick over the lagoon dreams
and i fall
right between where the light shines
in the wide vinyl panel gaps where you lay

--lost fer wruds
lost in city, CA

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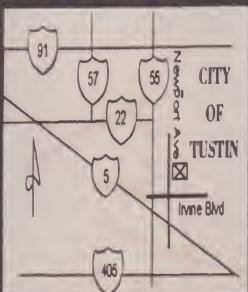
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Mike Ness Interview
by Marcia Taylor
photos by Jimbo Gray
Vintage photo by Ed Colver

social distortion

What have you been doing since the last CD? I know that you toured a lot.

MN: We toured for one year straight. Since we got home and did the holidays, I've been doing miscellaneous production work on my own and working with other bands doing other things. I like working with other bands because I learn new things. For instance, if you see the way they write a song, you can be like, "oh, that's a good way to do it". But if someone just told you to do it that way, you probably wouldn't even listen.

I helped Wank with their pre-production. I saw them at the Doll Hut and thought they were very talented. I've been working with a band in Hollywood, Cisco and the Reasons Why. I love traditional country. I don't like anything

contemporary. So I'm trying to put the dirt back into country. Country music is really soulful, it's gotten too homogenized, like everything has. I've been mixing and editing our live CD. And I spent two months in Salinas, chopping my '54 Chevy. Actually, this friend owns the shop, but I helped with the work. I stayed at this hotel, and he picked me up every morning and said "it's time to go to work," and we went. It

You released "White Light, White Heat, White Trash" a couple of years ago. Looking at where you're at now, is it where you thought you'd be when you released that CD?

MN: I'm back to where I was, all over again. When I wrote that record, I was at a really difficult time in my career. I had to write the record of our [Social Distortion] career. Just another record would have ruined us. So I had that pressure. And there's always the financial worries. In this business, you can have \$100,000 in the bank one day, and almost nothing the next. And you get used to the big amount of money and you worry about how you're

going to get more when you've spent it. I kept thinking I'd have to go back to painting houses. Money . . . sometimes I envy people with 9 to 5 jobs. I love routine. . . We made the record of our career and we toured. It wasn't as receptive to radio play as I hoped. All I know is we did what we were supposed to do. Now I'm going to do a solo record. I've never done that before, but I've wanted to do it for years. I gave everything to the last Social Distortion record. It's time for me. So I'm kind of going through the same stuff as I was with "White Light, White Heat . . .".

social distortion

social distortion

was weird being on a regular working schedule, because my life usually isn't like that.

You mentioned a live CD. Tell me about that and when it will be released.

MN: It'll be released in June. It was recorded live at the Roxy when we played there for three nights [in April]. We taped all the shows and then chose the best songs and best rhetoric. It's got seventeen songs spanning our career. Each song has a paragraph about where I was at physically and mentally when I wrote the song.



I've always wanted to ask a musician who's sort of been out on the edge this question. Has being a parent changed the way you see the world, and if so, has it affected your songwriting?

MN: It hasn't affected my songwriting yet. I've always written about being down, desperate, on the skids. But that's only one side of me. I have a side that has a lot of joy, and my son is obviously part of that. It's something I'd like to incorporate in my songs, but without being cheesy. There's an art to it. I haven't found a way to write love songs without being fucking cheesy.

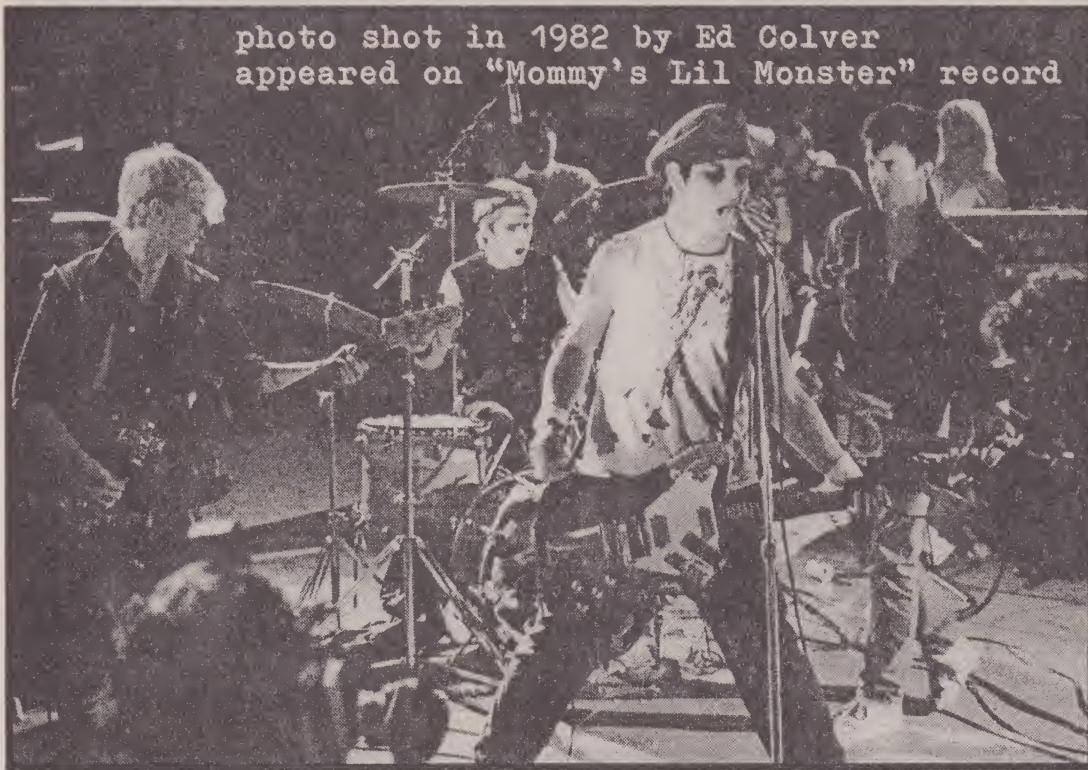
Tell me about the solo project you mentioned.

It's along the same lines as Social Distortion, but more intimate - a musically stripped down version of Social Distortion. I want this to sound very different and still be true to me. A lot of the songs will be with acoustic guitar and not my Les Paul. It'll be rootsy folk, but still have an edge. I'm trying to do something no one has done yet, so there's no formula for me to follow, but my gut. It's the same

on by being there.

When I was editing the new [live] record, I kept thinking, "he can't hear this!" I say motherfucker 12 times. I can't tell him not to say that stuff and then have him hear me say it on a record. He can't hear this. He'll have to wait until he's a teenager. He knows what I do; he called to say he saw my picture in Rolling Stone. But it doesn't mean anything to him. He just knows that I love him, and that's what he cares about.

photo shot in 1982 by Ed Colver
appeared on "Mommy's Lil Monster" record



as when Social Distortion started, and it's kind of an eerie feeling. Everything's so secure with Social Distortion, and now I'm starting something completely different. It's very exciting.

When you're not working on music and just want to relax, what do you do? Of course there's the vintage car thing you mentioned . . .

MN: Yeah, vintage, custom cars. Buying them and butchering them up. Making a cute car into an evil car. It's a subculture that started in the 40's. And I collect junk. My whole house is filled with 40's, 50's and 60's junk.

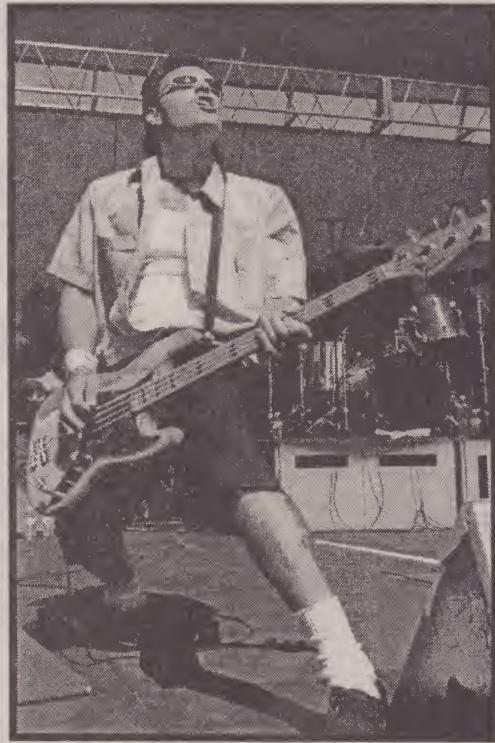
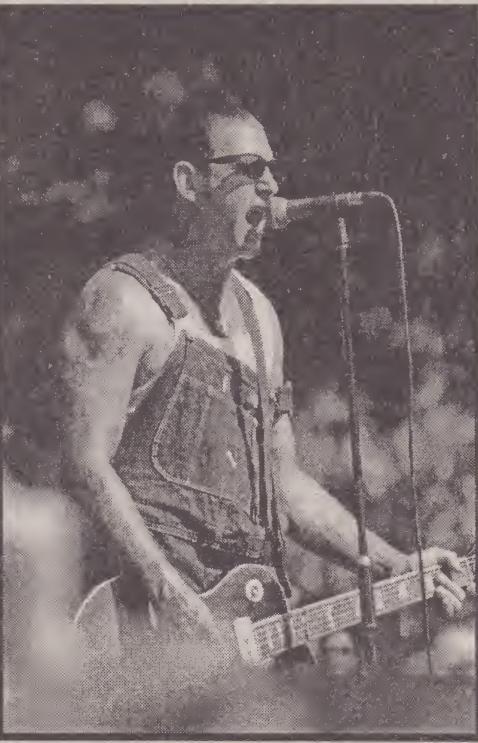
Talking about your son again, is there any thing you'd like to tell him about life so that he could learn from the lessons you've learned, maybe learned painfully?

MN: I just want him to know growing up that there's a price to pay for everything. He had his first shoplifting thing, and I was freaking out what do I tell him? I don't want to be a disciplinarian like my dad. So I

tried to tell him a story about the past, about something that happened to his Uncle Troy, because I didn't want him to think it was me. He doesn't know that I was in jail. I try to instill a sense of consequences. The big picture, not just jail, but the feelings associated with it, all that you miss out

When I saw you play at the Roxy not too long ago, you dedicated a song to the "tough girls" and said that now that you've turned 36, you wanted "to make the big girls flex and the little boys cry". Do you feel your attitude toward women has changed over the years?

MN: Absolutely. It's funny, this business is very chauvinistic. Monogamy is not practiced. I never bought into the whole degrading of women, though everything goes back to my mother, who was an alcoholic. It's less important to me to be a male macho figure. I was listening to Joan Baez singing with just an acoustic guitar, singing about being a woman and in love. I don't want to be dating strippers when I'm 40. I used to be proud of being the eternal bachelor, but now I'm not so sure.



Well, I know you've got to do another interview. Thanks very much for taking the time to talk. I'll look forward to both of the new CDs.

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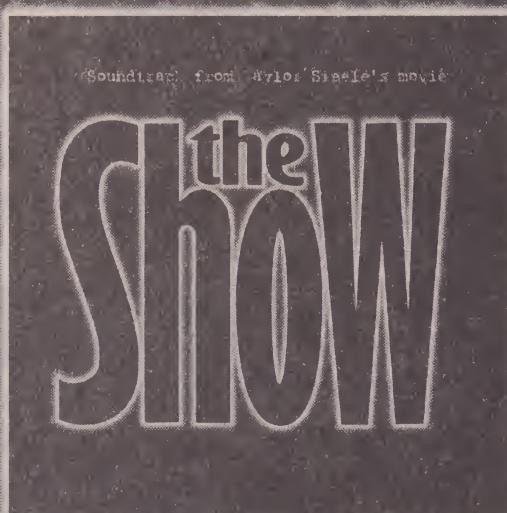
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Fuck those Oddlagers

Oddlagger interview

Bill-vocalist
Rick- guitar
Linus- bass
Rudy- guitar
Danny-drums



How are you spending the rest of the memorial day weekend?
Bill: I'm gonna jack off us as much as possible.
Danny: Bill doesn't believe in heaven. Hell is getting

"It's just funny cuz you put a dick in your mouth. Not that it's wrong- it's just funny. And it was funny when we noticed that he was gay. He was on stage and my friend Danny said, 'hey that guy from AFI is that other guy's old lady.'

pussy and drinking beer. He says I'm going straight to fucking hell. I want three girls sucking my cock at a time. I wanna go straight to hell. Because if heaven doesn't have naked chicks and beer. I ain't going there.

What?

Danny: Mac Tonight is the singer of Brotherhood of Death. Go see him because he has an enormous chin! They got the big head and the enormous chin.

You all are from Whittier?
Danny: Whittier and La Mirada

Bill: It's all about the rock panther cult. The rock panther climbed out and ate Jesus Christ and shit out his cousin. If you



"Why won't people take me seriously?" Well, you got a bozo mask on bro."

wanna send us money for the foundation....

Okay, you like making fun of other bands. What can you say about your band?



Can you give us a translation so 14 year old kids can read this?

Danny: Blank...Blank...Blank and Bill wants to go to hell.

Do you think the band will go to heaven or hell?

Danny: Bill is not going to pass go. He's going to hell.

Bill: I'm going to heaven with Brotherhood of Death and Mac Tonight.

Bill: We suck. We're a bunch of idiots.

Danny: We got a heavy metaller guy that plays bass. We cheated. We figured Pennywise has Fletcher and that's why he rips- and now we got ours. He rocks fucking rock panther like no other.

Bill: Our guitar player is an old fat guy. We love Rick because his eyes are all wacky. When he plays- one eye shoots to one direction.



Rudy: He's like 40 years old.

What's the dumbest thing you've done in the band.

Rudy: That goat.

Danny: I think we would've been a lot bigger, but we started making fun of Bob Becker. He says we take a joke too far and that's why nobody likes us.

Bill: Yeah, he wouldn't sign Brotherhood of Death. He said they need to change their names and their lyrics because they were too offensive.

You don't like Bob Becker? He runs a good record label. What did he do to you guys?

Bill: You mean Twatpecker?

Danny: He wants to sign punk bands, but when he gets punks bands like us and we're like C.mon.

So, you were on Fearless?

Danny: No, we sent our stuff in and he said no one likes us on the label.

Rudy: We're bitter enemies with Straight Faced too.

Do you have any good things to say about Bob Becker?

Danny: He drinks all our beers and smoked all our and then called us dicks.

Bill (interjects): Hey, what's with all these clown bands running the scene?

Like what bands?

Bill: Das Kloon and Insane Clown Posse and the Ringling Bros. and Barnum and Bailey Circus.... All these clown bands are ruining for it everybody.

What good things do you have to say about the scene?

Rudy: The next White Kaps album will be the White Kaps last album.

Danny: It would be good if bands actually stuck together. There is this band that says "Hey, bro. It's all about La Mirada." They won't take us out of town. They were telling promoters Oddlagger spits on people.

Five years from now, what do you want from this band?

Danny: Bill wants a lot of pussy and sex and orgies.

Bill: That's not what I want. I just wanna grow my hair long and fuck a lot of butthole.

Danny: This is the bottom line. Bill writes songs about the American asshole.

Bill: No, our songs are written by the American asshole, about the American Asshole, and for the American asshole.

You should be a politician. If you were totally sober would you be talking this much shit?

Bill: I would probably worshipping the bands I'm talking shit about.

Danny: Seriously, Guttermouth rocks shit except Teri Yakamoto.

Bill: No, I like Teri Yakamoto- because it sounds just like NOFX.

Rudy almost got beat up by Guttermouth by saying that at a show.

Rudy: They got really mad when I told them they sucked Dexter Holland's dick to get on Nitro.

You guys are going to have some enemies after this interview's printed.

Danny: We already had 'em before it started.

More shit talkin' continued.....

10 minutes later....

Bill: All this shit is a joke and suck my cock.

Danny: The Vandals are cool.

What kind of literature do you read?

Rudy: Hustler

Bill: Seriously, Bill likes to read those alien books with those

jack off machines.

Danny: We're bitter like Das Kloon, we go out and play shows and everybody wants to dick us and put us on shows. rar rar rar.

Rudy: We don't suck as bad as Das Kloon does though.

Danny: A lot of these bands are like "Why don't we get anywhere?" I mean, he's in clown make-up- "Why won't people take me seriously?" Well, you got a bozo mask on bro. But, you know what I mean. A lot of these bands are all upset, and it's because hey bro you suck, that's why nobody likes you.

Bill: And nobody likes us because we suck too.

Danny: That's cuz Bill's jerky, like if people were to talk to me on the phone we'd probably get more shows. But Bill gets on there like "rah, rah, rah, rah," and he's all dickie.

Bill: Well it's usually because they're interrupting my jack-off session.

Rudy: Unresolved childhood issues is what it comes down to.

What's the worst problem that you guys have had with your band?

Bill: The bass player having long hair, that's probably our worst problem.

Rudy: He wants us to worship Satan, like all those heavy metal guys.

Danny: He comes in the room with heavy metal parts, and we're like bro, we don't play heavy metal.

Danny: There's a big issue because they're all mad at me, because I love the way Jamie from Guttermouth plays drums. And they get mad at me.

Rudy: And Rick's always eating Cheetos and like buying food and not showing up to practice.

Danny: He always says he wants to go out of town and like the night we're going out of town we're like "are you going?" He's like "going where?"

Bill: There's a Cheetos convention

Rudy: And my biggest disappointment in life is when Davey from AFI came up to me, and wanted to make love to me. I was just like so scared to be a homosexual, cuz it's an alternative life style and we accept that.

Danny: It's just funny, ya know what I mean. It's not like "hey it's wrong to be gay," it's just funny cuz you put a dick in your mouth. Not that it's wrong- it's just funny. And it was funny when we noticed that he was gay, he was on stage and my friend Danny said, "hey that guy from AFI is that other guy's old lady." And that was just like a heartbreaker and we're like, "dude we thought Davey rocked panther and he's rockin' cock." They're like one of the best bands comin' out right now, they do rock the fuckin' house.

Bill: They're my favorite band, I wish I could make love to some of those guys.

Danny: Guttermouth, AFI, the Vandals they all rock the fuckin' house we're just doin' a little shit talkin'.

Tell me about the new self-titled album.

Danny: It's a year old, nobody wanted to put it out and nobody wanted to give us shows by sending our tape in. Now we send 'em CD's in and they're like, "hey, that thing rocks. We'll book shows for you," and we're like dick, that's the same fuckin' tape we sent you a year ago and now it rocks cuz it's on a CD. We'll be recording in September for the second one cuz we got R.J. from T.O.N. Records to believe in us- he puts his money in for us.

Rudy: Like we're totally tryin' to sound like Bad Religion on the new one... just kidding. The album's gonna be called No Use For A Strung Out Penny Wagon.

Is there anything you want to say to end the interview?

Bill: I love my dick so much it's my favorite love in the whole world.....

If you would like to get in touch with Oddlagger- not their dicks, you can write them at: Weenie Records, 14449 La Pluma Dr., La Mirada, CA 90638

THE GAIN

.....



photos by Jose Parada C.

WHAT IS PUNK TO YOU?

STEVEN: It sure ain't baggy pants and shoe endorsements.
CORKY: I would say, doing something that's not the norm for the present pop culture mainstream market. May it be fashion, stage presence or the actual music. For example, when Bob Dylan turned his amp up during a FOLK festival, it pissed everybody off, but he didn't care. That's punk. Another example is the Who breaking their instruments on-stage in a time where church was mandatory in almost every household, and conservative was the only way to live. That's punk. And, of course, you have the political side of punk which would take days to explain.

WHAT IS YOUR FAVORITE RELEASE? WHY?

STEVEN: Anything Beatles 64-68', the Who "Sellout", Beach Boys' "Pet Sounds" or the Move's "Shazam" I can't decide.
CORKY: Nirvana's "Nevermind" changed pop culture and got rid of most of the shit that was polluting the airwaves.

DO YOU CONSIDER YOURSELVES A MELODIC PUNK BAND?

STEVEN: Sometimes.
CORKY: Not like the new school melodic punk. It's more on the pop side.

WHAT DO YOU REGRET AS A BAND MEMBER IN THE GAIN?

STEVEN: That I'm often openly heckled.

CORKY: Nothing.

HOW LONG HAS THE BAND BEEN TOGETHER?

CORKY: Five years.

FAVORITE BANDS YOU LIKE TOURING WITH? ANY GOOD STORIES?

STEVEN: We haven't done much with Zoinks! Since ZAC left, but I had a lot of fun with them.

CORKY: Scared of Chaka.

DO YOU THINK EVERYTHING HAPPENS FOR A REASON?

STEVEN: If intended, primarily from a reactionary state (as in the conclusive piece/pieces in an already existing theoretical structure). I'd be inclined to suggest that it does. However, fundamentally accepting change as an equalitive to endeavors planned would be misleading.

CORKY: I would like to believe this.

WHAT ARE YOUR GOALS AS A BAND?

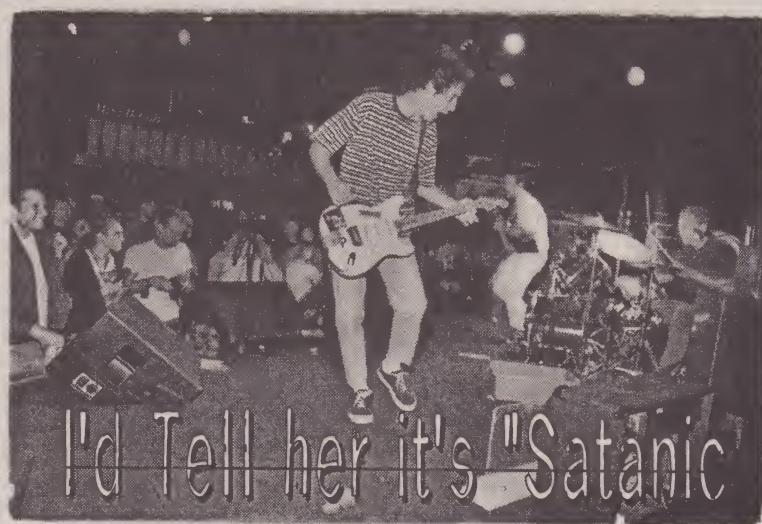
STEVEN: To make something I could really be proud of.

CORKY: To make great records and have many people hear them and see us live.

HOW WOULD YOU DEFINE LOVE?

STEVEN: If you would give your life so that someone else might live I'd call that love, unless, of course, you want to die. Then you'd be displaying selfishness.

CORKY: Happiness.



~~Sex Rock~~ when she

~~inquires.~~



WHO IS THE MOST IMPORTANT PERSON TO YOU?

STEVEN: Jennifer, Steven, Minkey.

CORKY: Bobbie.

WHO IS THE BIGGEST INFLUENCE/MOST ADMIRABLE PERSON TO YOU?

STEVEN: Jesus, Gandhi, Ike Turner.

CORKY: Keith Moon.

WHAT WOULD YOU RATHER BE DOING?

A) HAVING SEX B) PLAYING A SHOW C) WATCHING A PORNO

D) watching mtv E) WRITING SONGS

STEVEN: Corky's lying to you everything he does in life lends to his potential to a sexually pleasured existence so don't believe him for a second. Of that list, I'd say "A" by myself, you know.

CORKY: I would say four of the five but in the order B, C, A and then

ANYBODY GO TO SCHOOL? MAJORING IN PUNK ROCK?

STEVEN: School, schmol.

CORKY: Went to college for two years and quit to major in Punk Rock.

FAVORITE OUT OF STATE SHOW?

STEVEN: Green Bay was a blast.

CORKY: Reno, Nevada.

BEST TOILET READING?

STEVEN: Woody Allen's, "The Complete Prose of . . ."

CORKY: Come As You Are.

DO YOU THINK TECHNO HAS A FUTURE?

STEVEN: Oh, yeah, there's plenty of simple people to keep it going.

CORKY: Is President Clinton loyal?

WHO HOLDS THE RECORD FOR FUCKING UP ON LIVE SONGS?

STEVEN: Next question.

CORKY: Steve.

WHO IN THE BAND IS MORE PUNK AND WHY?

STEVEN: I don't know I'm the "brains", Joey's the "brawn" and Corky's the "let's make lots of money", so I guess me.

CORKY: It's pretty equal, we all don't take shit from anyone.

WHAT WAS THE MOST INTENSE FEELING YOU'VE EVER HAD?

STEVEN: Migraine headache on the way back from Alaska.

WHAT MAKES YOU ANGRY?

STEVEN: People blaming others for their own ignorant misfortunes.

CORKY: Malicious people and disrespect.

BIGGEST TURN-ONS?

STEVEN: Naked bouncing boobies.

CORKY: Great music.

HOW DO YOU SEE YOUR SCENE PROGRESSING? TELL US ABOUT YOUR SCENE.

CORKY: That's a hard question to answer being were not a part of any scene!

WHERE WERE YOU GUYS BORN AND RAISED?

STEVEN: Born Van Nuys, CA, raised Compton, CA, Lake Elsinore and finally, Simi Valley. Joey was raised in Rhode Island.

CORKY: I was born in Fresno, CA on January 27 and was raised in Canyon Lake, CA. It's a little private community in Riverside County.

HOW OLD ARE YOU GUYS?

STEVEN: Corky is the baby at 33. I'm 37, and Joey's the "old guy" at 44.

3 WORDS TO DESCRIBE THE BAND?

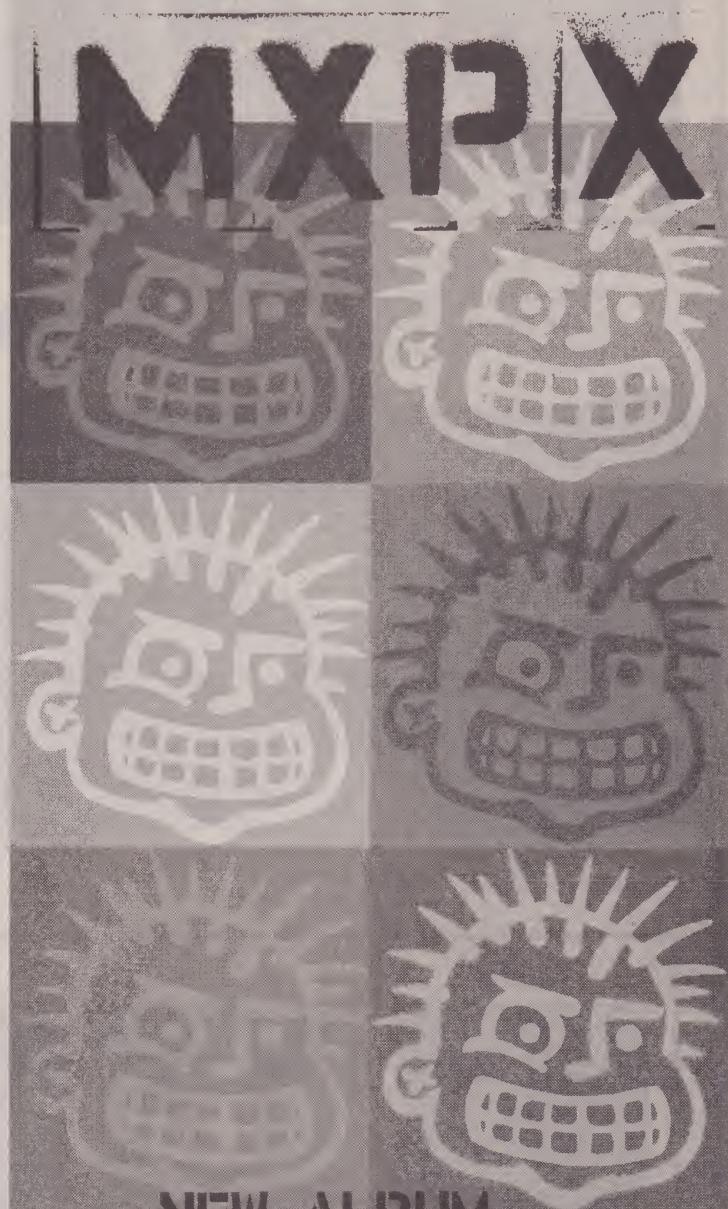
STEVEN: Kinda like Loverboy.

CORKY: Joe - Dorky, Steve - Retarded, Corky - Spastic.

IF YOUR GRANDMA ASKED WHAT YOUR MUSIC WAS LIKE - HOW WOULD YOU DESCRIBE IT?

STEVEN: I'd Tell her it's "Satanic Sex Rock" when she inquires.

CORKY: I would tell her we're kinda like Garth Brooks.



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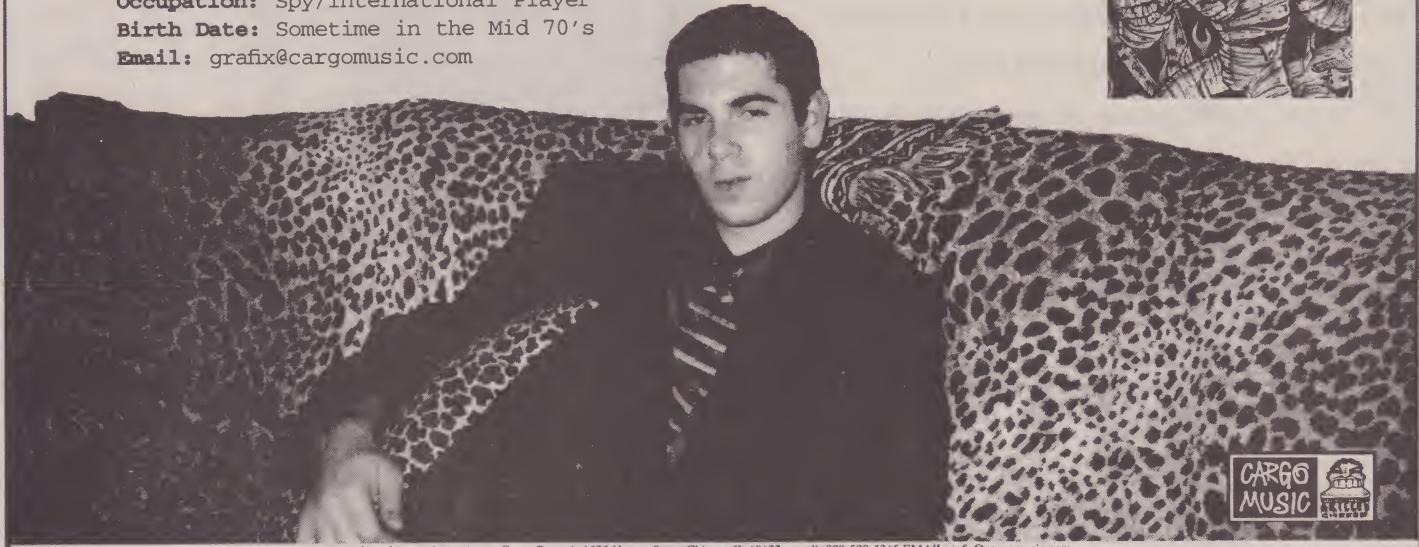


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UNWRITTEN LAW

BS: Who's in the band?

Steve Morris:

There's me,

Steve Morris, I play guitar.

Rob Brewer plays guitar. John Bell plays bass. Wade Yonan plays drums. Scott Russo sings.

BS: Where did you guys get together?

SM: In Southern California, in a little town called Poway. Wade started the band, which has been around for a long time. This lineup has been around for about four years, and Wade is the only original member. We started playing parties and that kind of thing, small clubs. Eventually we got a following and now we're where we are.

BS: Your press kit says a lot about punk sounds, and you thank a whole bunch of punk bands on your album. You sound more power pop than punk to me. Do you agree with that at all?

SM: Yes, actually I do. I don't really think we're punk. None of these bands are really punk. Virtually, mostly power pop. Punk isn't really around anymore.

BS: Green Day is more power pop now, too.

So you say you've not heard of Unwritten Law? Well get with the program Toto, 'cause you're not in Kansas anymore! This Southern California five could have just cranked it up to 11 and sent the wicked witch back up that yellow brick road looking for a hearing aid - screw courage, heart and brain! Interviewed by Alex Richter

your independent label to Epic?

SM: We

were having problems with our independent. We did three U.S. tours and we couldn't get any fucking distribution anywhere. No one could find our record. So we were basically looking for someone to do a record with. All these major companies started bidding, and we picked Epic because they gave us full creative control. We got to do whatever the fuck we wanted to, you know. There wasn't any major label fucking bullshit involved. The whole reason we went to a major was to get our fucking record out there so people could find it. That was a major problem.

BS: When did "Oz Factor" hit the stores?

SM: April 9th.

BS: And what's the single radio stations are playing?

SM: I think it's the first song, "Superman."

BS: "Oz Factor" is a killer, too.

SM: Yeah, I really like that song. I think that's the one they're gonna go with next.

BS: Tell us about "Oz

SM:

Oh, definitely. Punk was like Minor Threat, Black Flag and all those bands - that's punk. This is pretty much 90's rock. But we still have that punk attitude.

BS: Your first album was "Blue Room," on an independent label. How do you feel about that album now, looking back on it?

SM: I still think it's a pretty good album. We did it in a studio that was like ten bucks an hour. The guy who was engineering it was totally drunk and stoned the whole time. The recording quality wasn't all that great, but overall, it was a pretty good record.

BS: Can people still get that? Is it still around?

SM: Yes, it should be in all the stores.

BS: Do you guys play much of that stuff from the first album live?

SM: Yeah, we're still playing a lot of stuff. We actually play almost half that album live, and half our new album.

BS: How did you get from

Factor," how long it took, who produced it, where you recorded it and all that great stuff.

SM: The album was written over a timespan of about six months maybe. We all came up with the music, and Scott, Wade, and John pretty much wrote the lyrics. We went up to Ithaca, New York, and recorded there. Greg Graffin, the singer in Bad Religion, produced it. Ithaca is where he lived, and there was a really good studio up there. So we went up there and did it. It was so fucking cold. But it was a lot of fun. It was a pretty instinctual thing. It came together really well. I think Greg added a lot to the record with his point of view.

BS: Whose decision was it to get Greg to produce?

SM: We had played a couple of shows with Bad Religion, and he mentioned to us he wanted to start producing, and that if we were gonna do a record he wanted to produce it. So he pretty much came to us. We figured he would be the best one - since he knew our style, he would have a lot better idea of what to do than some producer that produced a metal band or something like that.

BS: And one of the guys played on your album, didn't he?

SM: Brian Baker, their guitar player. He played a guitar solo on the song "Suzanne."

BS: He was in Junkyard, wasn't he?

SM: Yes, he was.

BS: One of the most powerful bands I've ever seen. So can you explain the album cover art to me?

SM: It's just a...that's kind of hard.

BS: It's a grinning Dorothy with a bunch of aliens.

SM: Basically...it has a lot to do with when you're sleeping. In the movie, Dorothy went to sleep and when she came back it was supposed to be non-reality, but in a sense it was reality. All the things on the cover pertain to the same thing - no one believes, but in a sense it is reality, and they all tie together.

BS: I think your artist has obviously experienced LSD before, or mushrooms or something.

SM: Yeah, he's a very good artist!

BS: Have you done any videos for this album?

SM: No, we're not really going to head down in that direction yet. We're just going to pretty much tour and build ourselves rather than letting someone like fuckin' MTV do that. We want to have a career rather than just blow up, get real big, and just die away. That's not our goal. Our goal is to make fucking money and do all that shit. Fuck that.

BS: Are you guys still out with Bad Religion?

SM: Yes - there's about a week and a half left. We've been out for five and half weeks so far.

BS: How are you going over with their audience?

SM: The tour's been really cool. We've been going on kind of early every night, but who cares. Overall it's been really, really good. It's been a very fun tour and will have a lot of benefits for us afterwards.

BS: So in a week or two, what are you doing?

SM: We're going to Hawaii, and then Florida, and starting in July we're going to do the Warped tour.

BS: Are any of the guys from the band hooked on the Internet yet?

SM: No, none of us have computers.

BS: Does your label have a Web site for you?

SM: Yeah, they do, actually. It's like Sony online or something.

BS: So what do you see in the band's future?

SM: We're just gonna tour, that kind of thing. Maybe we'll make a video, maybe we won't. I can't honestly say right now. It's hard to tell what's gonna happen in the future, but we're just gonna keep playing and doing what we're doing, and hopefully do really good - and if we don't, fine too, no big deal.

BS: In closing, is there anything you'd like to say to your fans and our readers?

SM: Hey what's up? Thanks for supporting us and come on out to the shows!

THE ZIGGENS

-Joe Licavoli

Wild, crazy, and funny are just a few ways to describe the ten-year matured (well somewhat matured) ensemble, known to many as The Ziggens. Backed by three albums, Huntington Beach boys venture out onto a new domain with their brand new full-length, Pomona Lisa. Bert Ziggens, the singer and guitar player, filled me in on the new album and the present state of Southern California's zaniest band around.

Joe) Who are the other members of the Ziggens and what do they play?

Bert) You've got Dickey Ziggen and he plays guitar also, and John Ziggen plays bass and Brad Ziggen plays drums and does singing also.

Joe) Can you tell me a little bit about how The Ziggens met up?

Bert) Dickey Ziggen and I started the band about ten years ago. It was just a garage, Recycler thing. And then Dickey new John from friends and later Brad worked with Dickey and they became roommates, and then there you go, The Ziggens. Well, that's the truth I can tell you the lie. The lie is that were brother's and that were from Wisconsin and that whole bit, that's not true.

Joe) Is it true that some of the Ziggens surf and where is your favorite surf spot in California?

Bert) The only Ziggen who currently surfs, is Brad Ziggen, the drummer. My favorite spot, but I am a body surfer and a body boarder. I never did much board surfing, a little a few summers, I picked up a surf board. And Brad he goes wherever, Long Beach, Huntington Beach, whatever, and the other two guys would drown immediately if they got near water.

Joe) Would you rather be on a surf video or a skate video with your songs playing, because I heard that you're on more of the surf video's.

Bert) Yeah they tend to choose us more for surf video's, I think the music kind of lends itself a little bit more to the water thing. We've been on a few skate video's but more surf video's.

Do you want a coke or some water or anything?

Joe) No, I'm O.K. thanks though. Where do The Ziggens get their crazy energy from when they play live shows?

Bert) I think from just waiting around all day, you know, or sitting in the back of a van all scrunched up. By the time we have been waiting for the other bands to play and by the time you get there, and you have just been holding it in, and then the music tends to cause us to have changes and jump around and stuff. And then sometimes we have shows when we're just playing and then sometimes there's just tons of energy, and it's natural and fun and we have a good time.

Joe) Tell me a little bit about the new album,

"Pomona Lisa"

Bert) It has 14 songs on it, and it was recorded in 9 days, and it was produced by Elton Eisten and he used to be the guitar player for the band, The Cars. We recorded it in Glendale at a place called, Your Place Or Mine, and it was engineered by Mark Lannet, who did some work on the new re-issuing of the Beach Boys, "Pet Sounds", a box set and he did some work on Jimmy Hendrix, re-mastering. And the artwork on the record, well the cover at least, was done by the guy who drew the Joe Camel, and he also did some of the artwork for the endless summer 2. So, they tracked him down, he has no phone or address in Hawaii, but they found him somehow, crashing at friends houses, and they hooked him up. He sent us faxes of some early ideas, and we liked them, so we had him do the artwork.

Joe)

It's a local Italian place, but they don't have such big portions.

Joe) Have you been to Zubys?

Bert) No I haven't

Joe) They give you a lot of food. For like ten dollars you can get a huge pizza.

Bert) What type of cuisine is it?

Joe) It has all types of food, it has sandwiches, seafood, Italian food, pasta, it's really good food.

Bert) What town is it in?

Joe) There's one in Huntington Beach and one in Costa Mesa. The one in Huntington Beach is on Adams and Magnolia.

Bert) That sounds cool.

How was it to play with Coolio?

Bert) It was interesting. Actually we played a show with him, it was one of those big outdoor festival deals. And what they had was at one end of the football field there was a stage with a band playing and after the other band stopped playing the audience ran down to the other side of the football field to see another band playing. So, it was Mojo Nixon in the morning, then The Untouchables in the afternoon, then Water played, then Coolio played, and then we played, and then Sublime played after us. So, it was an eclectic day for the kids, the young and the old, there were all sorts of people out there wondering around. It was actually quite a few years ago, it was in Santa Barbara, obviously, it had to be a few years back, it was about 3 to 3 1/2 years ago.

Joe) Are there any bands that you would like to play with, that you have not got a chance to play with yet?

Bert) Oh yeah, there's lots of bands. It's weird, I don't know about the bands, so much as the people from the past who influenced me when I was young. I'll probably never get a chance to play with them, they either don't play anymore or whatever. Like, The Romones, and the bands that broke up, like The Replacements, they were one of my favorite bands of all time. I did get to play a show with John Doe, the other night, it was really cool. I was a big X fan, and I got to meet John Doe, it was really funny. We had these gold suits and gold helmets, that every once in a while we pull out just for fun. And we were wearing them, and John Doe came up to me and said, "Hey, great set! You guys look like your from the DWP". And it was so funny because these gold suits, if you look at them, you really can't tell what type of suits they are. So I thought that was pretty valid, I was like wow, we look like the guys from the Department of Water and Power, cool. So, I got to play with him, and that was really cool, I really liked them. I actually got to meet Billy Zoom who also is from X, and that was nice.

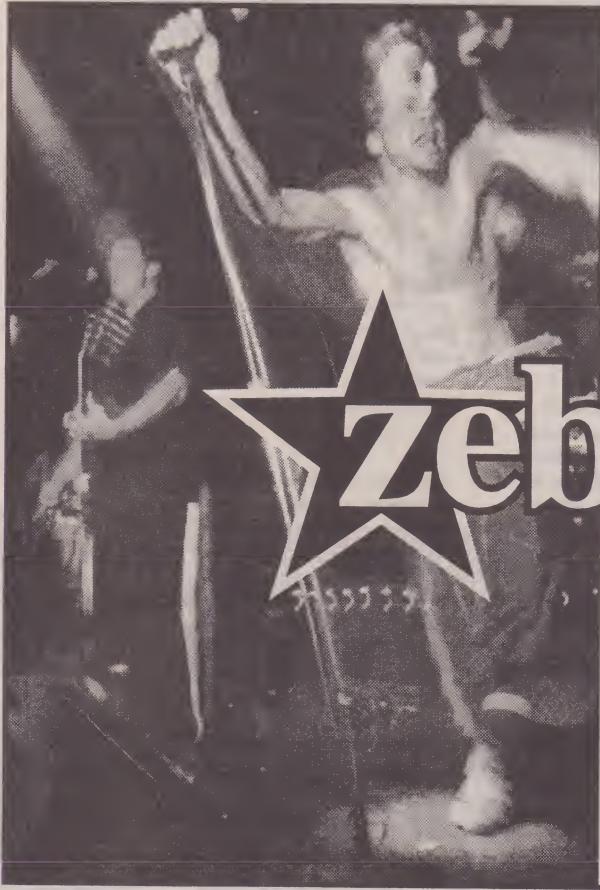
Joe) The Ziggens seem to hold an attitude of having fun, is that true and do you ever feel that people are a little shocked when they see your shows?

Bert) Yeah, I think we do, in the last year or so, we kind of started to throw ourselves a bit more into

the music and started to kind of spend a little bit more of the time on the stage trying to play the right notes. But, The Ziggens are always going to have that element to them; if you're in the Ziggens and you go to a show and you don't want to have fun, it's not gonna work, you have to throw what's bugging you aside and go for it, and let yourself have fun because that's what it's about at a Ziggens show. We try to see how much fun we can pack into an hour set.

Joe) How did audiences react when you played with bands like Cherry Poppin' Daddies and No Doubt? Bert) No Doubt's audience, before they kind of broke through, their audience was really nice, surprisingly, I don't know why it surprised me but it surprised me a little bit, they were really really good to us, you know, like they bought a lot of CD's, and they were cool. Cherry Poppin Daddies, we played with them out in Arizona, and their audience was great, just people looking to dance and have fun, people that

were a bit more open-minded. Some of the hardest crowd's that we had to win over, quite frankly was, The Sublime people, we played in front of them like 75 times, and about half the time it wasn't gonna fly, they were polite and the clapped or whatever, and sometimes they got really into it, depending on the night, and sometimes they didn't want to be happy and jump around and smile and have a fun time, they wanted their stars to come out. But, it was good for us, because when you have to win over a crowd that does not want to be won over, and that way when you play a regular show and people are there to see you, it's just cake, compared to winning over 700 people who don't want you on their stage, they want



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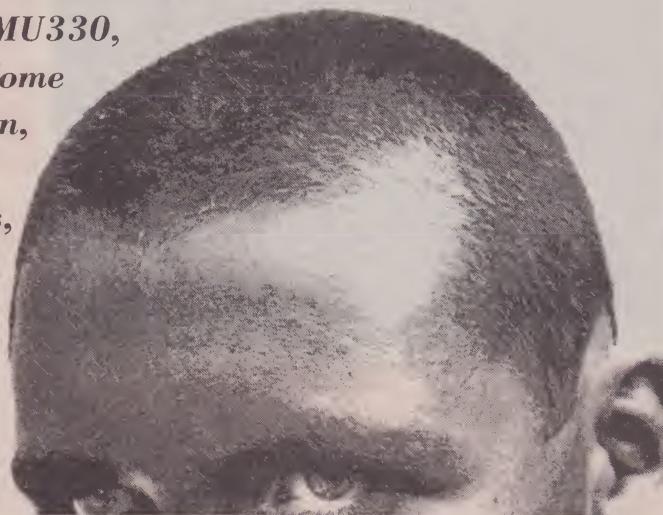
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AN INTERVIEW WITH WOLLY THE GUITARIST OF
MOBTOWN

by Joe Licavoli

Hailing from the fast paced city of Los Angeles is the rocksteady-traditional ska of Mobtown. Since they're formation, approximately five years ago, Mobtown has steadily built up a loyal following and managed to put out an unbelievable debut release. As far as those, unfa-

MOBTOWN

miliar with the band, this should fill you in on any questions that have been surfacing to your head, as you have seen they're name all around town.

Joe) How's it going?

Wolly) Cool.

Joe) What do you play in Mobtown?

Wolly) I play the guitar.

Joe) Who else is in Mobtown and what do they play?

Wolly) Jeff is on bass, Alex is on drums, David's on steel pan/percussion, Robert is on trumpet, Amy is on trumpet and vocals and Brian's on tenor sax.

Joe) What made Mobtown want to play the Ska Against Racism Orange County date?

Wolly) Well, they asked us to, and there's a lot of good bands and this kind of thing, you want to be a part of it. It's just a big event and it's cool to be apart of it.

Joe) Have you come in contact with racism in your life and how did you feel about it?

Wolly) I would not say that I come across it everyday or anything, but being a minority, yeah you do you experience it, just as any minority would. It comes across every once in a while in life, at school, work, and just on the street. Where I grew up it was kind of like a upper-middle class neighborhood with not too many minorities around. So growing up and just living out my life, I guess you just learn how to brush it off and not pay too much attention to it. It sucks but you have to learn to be strong and not let it bother you. Know who you are, be proud of who you are and the rest doesn't matter.

Joe) Do you feel like racism is on a decline?

Wolly) To tell the truth, no not really. I think it's here, I think it's strong,

I think sometimes people are not as vocal about it but you'll hear people slip every once in a while. Just things that are happening today, when you look into the work places and school and just thing going around, you'll find out that it is alive and it's there.

Joe) I heard that Mobtown occasionally attracts two-tone kids or kids that are against racism, is that true?

Wolly) We have a lot more traditional crowd sometimes, because we play a lot of roots type stuff but Mobtown has never limited themselves, so we like to play everything, like today, there's just al-

type's of kids here. Any kind of ska, as far as I'm concerned, there is not any racial tension or anything and there shouldn't be because that's not the way ska started, it came from Jamaica, it just doesn't make sense to me.

Joe) How much do you think stage presence has on the band as a whole?

Wolly) To me, I think stage presence is one of the biggest factors, it's a very important element and it should be. A prime example is The Aquabats, I rest my case, you don't even have to wonder why kids are going to go flock to see them. Also you have Hepcat who have wonderful stage presence, I mean they speak for themselves. Unfortunately, though, were playing music and a lot of times, I see music being overshadowed and I wish both were equally important. Sometimes, stage presence goes above the actual ability that you can play your music.

Joe) When you're on stage what runs through your mind?

Wolly) Honestly, I will be looking at the crowd and thinking please god, don't let them leave. You just want to make sure they're into what you're doing. And maybe someone is leaving to go to the restroom, but in your mind you're thinking oh, god they think we suck they're going. So, it's like, you just always in your mind you want to keep the crowd there, you want to entertain them because they're paying money to see you and they're the most important factor of what you're doing. So they're coming to see you, so you want to put a good show on.

Joe) Your debut release, kind of accentuates the styles of ska, rocksteady and reggae, combined, is that true and if so is that what we should be expecting from the new album?

Wolly) I think that's one thing that Mobtown has always tried to accomplish. Just having the steel pan in the band, were like one of the only bands that actually has a steel pan, so it's like we always want to put different ingredients in the band. Yeah, I kind of heard that sometimes too, that we had just kinds of all type of style's thrown into the first CD. The second CD, I don't know, we have stuff on there, that's going to be totally shocking to people and they might not like it, but somebody will. Also, we have stuff on there that sounds appealing to any type of ska lover,



and then we have songs on there that are not necessarily traditional. But that's the way we are, and we don't like to pigeon hole ourselves into one type of things; we have some of the members in the band that have contributed on other albums, so I think you're going to hear that on the new album. It has rocksteady, ska, and definitely a heavier reggae influence, than the last one.

Joe) Do you consider the Skatalites, living legends?

Wolly) Yeah... yeah, I mean, to be honest with you, you're here, to me, if it was not for The Skatalites, there would not be any one here today at Ska Against Racism, this would be an empty field today and none of these bands would be coming from everywhere, I mean, I think, everyone really owes it to The Skatalites, because I would not be talking to you right now and Mobtown would not be around, if it weren't for them.

Joe) What is a legend that you look up to musically, they could be either living or deceased?

Wolly) I'm a big fan of Robert Smith, I'm a huge, huge fan of The Cure. So, basically, what I feel when I listen to music, is just up-tempo and happy type of thing. And that's what music's all about, just playing and having a good time, so Robert Smith is a big one.

Joe) If you were not playing in Mobtown, what would you be doing?

Wolly) I would definitely be in a ska band; I would be playing music in some type of form, whether it was the bagpipes or whatever.

Joe) How do you guys like being on Moon Ska?

Wolly) It's great, they're definitely a pro ska label and what they stand for is definitely what we're down for. They're label's known world wide, so it's definitely a good move for us. And they know what the music is all about, so no complaints.

Come to a show with a butterfly
in your stomach and leave sweaty and
smelly and feeling good that night.

Joe) What is the point where you are completely satisfied with the music that you make?

Wolly) I don't think I'll ever be completely satisfied. I mean, if you talk to any one here today that's in a band and you ask them that question, it's like you always think you can do better. I guess, that's good, I guess when I am at the point where I have gotten too good and I don't need to get any better, there's a problem.

Joe) Would you rather record or play a live show?

Wolly) Definitely, for me, a live show because there's people there, because if there's people there and you're tight, it's right on. Recording's fun too, there's just a lot of pressure when you're in the studio, just to make it come out the right way. Live shows are a lot of fun though, nothing compares to being on stage.

Joe) What is a typical day for Mobtown in the recording studio?

Wolly) Frustrated, stressful, tired and hungry.

Joe) In January of the year 2000, where will Mobtown be?

Wolly) The top of the world, I guess, I'd like to be there! Hopefully playing ska, and being worry free and creating good music and playing it for the pure fun of it and having a lot of people to enjoy our music.

Joe) What is one thing you want readers of Skatch to remember about Mobtown, after reading this interview?

Wolly) I would like them to remember Mobtown for the diversity of the band, the heart and soul that we have and the love we have for ska music, any kind of ska music. Just know that we play to have fun and for a good time, so when you come to our shows we hope you have a good time. Come to a show with a butterfly in your stomach and leave sweaty and smelly and feeling good that night.

Be on the look out for Mobtown's new C.D. and be sure to check them out the next time that they play around town, they put on an unbelievable live set.

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STRUNG OUT



STRUNG OUT INTERVIEW

by Ty Robinson
photos by Jimbo

I'd like to take this opportunity to thank Jordan and Jake for sitting down and talking to me. I was really unprepared for this interview, but they were really cool to me, and managed to give thoughtful answers to all my stupid questions.

SKRATCH- HOW WOULD YOU DESCRIBE STRUNG OUT?

Jordan- As a band that tries to write good music and have a lot of fun.

Jake- Yeah, we tour a lot just trying to get the music out there, and put on a good live show. It's the most important thing in my life, so I want it to be the best it can be.

Jordan- We're really excited about our new album. With this one we think that we've found our own little niche, or matured some what.

Jake- We tried to break a little new ground, to do some things that we haven't done

before. I see a lot of bands repeating themselves and it kind of bums me out. We listen to a lot of different kinds of music, so we try to incorporate new things in, to keep it interesting, but at the same time, we're not going to go and totally change our style, it's still going to be Strung Out.

SKRATCH- I WENT AND CHECKED OUT SOME OF YOUR STUFF, AND IT REMINDED ME A LOT OF BAD RELIGION. NOT THE WAY THE MUSIC SOUNDS, BUT YOUR LYRICS AND THE WAY THEY'RE PUT TOGETHER. DO YOU GUYS GET THAT A LOT?

Jake- We got that a lot when we first started out, when our first record came out people were like "oh, it's Bad Religion on Fat Wreckers", but that's just lazy people, who aren't really looking into the music. Lyrically we may have some similarities, but we don't know that words that Bad Religion knows, we're not professors, but it's all personal stuff, with a lot of feeling behind it, and we try to get

it out there so everyone can relate to it.

SKRATCH- WOULD YOU GUYS CONSIDER YOURSELVES THE TYPICAL FAT WRECKORDS BAND? OR HOW DO YOU DISTINGUISH YOURSELVES FROM THE REST OF THEM?

Jake- I think we're trying to break away from the "Fat Wreckords" sound, I mean the label's been totally great for us, and we're proud to be associated with them, but at the same time every band, they all go with the same producer, and there's a sound, and we've had that sound, but we're trying to break away, you know, Lagwagon's doing their thing, Propaghandi's is doing their thing, and we're going off in our direction. Everybody's band is distinguishing themselves more and more.

Jordan- We're not ashamed to be a Fat band.

Jake- Right, but we don't want to be limited by it either.

SKRATCH- SO WHERE ARE ALL YOU GUYS FROM?

Jake- Ventura, Simi Valley, West Hills, most of us are from like Ventura County.

SKRATCH- WHAT'S THE CAPITOL OF NEW YORK?

Jordan- New York city.

Jake- No, it's Albuquerque, right? Fuck I used to know this.

Jordan- God we're so.....

Jake- Albany? Albany! I knew it was an "A" one.

SKRATCH- WHAT DO YOU GUYS THINK OF SKA?

Jake- Ska? I fucking hate it myself. Everyone's free to listen to what they like, I'm just totally over it. I liked ska a couple years ago, but then all the sudden it's on Doritos commercials.....

Jordan- It's all watered down.

Jake- It's like Jesus, fucking, enough you know. And then all these cheesy bands coming out.....

Jordan- There is some pretty good ska out there, the originals, like Operation Ivy, the only problem is that some of that music is really hard to distinguish, to be original.....

Jake- To me it's all just horns.

Jordan- There's some bands that are good at it, but it's definitely not my favorite kind of music.

Jake- I like heavy music you know be it punk, or metal, or hardcore or whatever you want to call it, I like heavy shit with loud guitar. Ska, it's cool to throw on at a party or whatever, but I personally don't like it.

SKRATCH- WHO IS YOUR FAVORITE RAPPER?

Jake- Ice-T.

Jordan- Vanilla Ice.

Jake- Seriously, Ice-T is like my Idol probably, I love the guy.

Jordan- You know Jake has a rap band.

Jake- I do, yeah I have a rap band it's called "W3G", It's just a little Simi joke band but it's pretty cool.

Jordan- If you want a tape write to Jake, he'll send you a tape. The shit's blowin up.

SKRATCH- WHY ARE YOU GUYS IN A BAND?

Jake- Why? It's always been my dream to be in a band, I can't do anything else, I've played guitar since I was 13, it's all I've ever wanted to do, I knew I'd be doing this. Hopefully I'll always be in some kind of a cool band.

Jordan- It's all I know how to do. Well, it's not all I know how to do, but music has been my life. I think I've worked my ass off to get to even where we're at right now, and it's a long, long hard road, with hard work.

SKRATCH- WHAT ARE YOU STRUNG OUT ON?

Jake- Oh, nothing.

Jordan- It could be like life

Jake- It doesn't have to be a drug, it's just like being fed up on life kind of thing. Jason was kicked out of his house, and Jim like hated his parents, and they came up with the name, just like being over everything. It's being pissed off, you know, strung out in that respect. It's never been a drug thing, a lot of people probably think that, but I think anybody can adapt it to their own life. It's anything your sick of, be it school, your job, or living in the same place.

Jordan- Good answer Jake.

SKRATCH- DID YOU CRY WHEN YOU SAW TITANIC?

Jordan- I haven't seen Titanic.

SKRATCH- YOU HAVEN'T SEEN IT? YOUR LIKE ONE OF THE TWO PERCENT OF THE POPULATION OF THE WORLD THAT HASN'T. Jordan- (to Jake) Have you seen it?

Jake- Yeah, it was awesome.

SKRATCH- WHAT'S YOUR FAVORITE ELVIS SONG?

Jake- Oh wow. I'm trying to think of something obscure.

Jordan- Nothing But a Hound Dog.

Jake- Blue Suede Shoes is good. There's a couple good ones.

SKRATCH- WHO'S YOUR FAVORITE PORN STAR?

Jake- Oh Gosh, that's a little hard to narrow down.

SKRATCH- SORRY I DIDN'T MEAN TO GET YOU IN TROUBLE. (HIS GIRLFRIEND WAS SITTING RIGHT NEXT TO HIM)

Jake- I don't watch that stuff! What's that?

Jordan- Ron Jeremy is pretty bad ass. For girls, LoLo Ferrari.

Jake- Yeah.

SKRATCH- LOLO FERRARI?

Jake- Yeah, some crazy chick with big boobs.

Jordan- Ummmm, I don't watch porn, I'm straight edge. No, just kidding.

SKRATCH- WHAT'S A BAND THAT YOU GUYS LIKE THAT YOUR AFRAID TO ADMIT TO?

Jake- Maybe like Polson, or something. I don't know. I mean I'm not afraid to admit to anything I like. I listen to all sorts of metal and shit.

SKRATCH- MAYBE NOT SOMETHING YOUR AFRAID TO ADMIT TO, BUT LIKE IF I WERE TO TELL SOMEBODY THAT I LIKE GREEN DAY, I'D GET LAUGHED OUT OF A ROOM. SOMETHING LIKE THAT. Jordan- I like Green Day, I like the Offspring.

Jake- Yeah, I love Green Day.

Jordan- I even like Third Eye Blind, that one song they play on the radio.

Jake- I pretty much open to anything. I'm not really ashamed of any of it. Some people think they have like a certain band to be cool, I've never been into that. You like what you like.



SKRATCH- WHAT WOULD YOU SAY TO SOMEONE WHO CALLED YOU GUYS SELLOUTS?

Jake- We've been called that before. A lot of people don't understand. Some people think because we're popular now, or because we sell our shirts for like 10 dollars that we've sold out.

Jordan- We're not even that popular.

SKRATCH- HAS ANYBODY EVER COME UP TO YOUR FACE AND CALLED YOU A SELL OUT?

Jake- No, we've never really gotten that.

Jordan- I think kids are getting over that also, I mean we're writing music, and like I said, I've been doing this for so long, and I've so far paid my dues, you don't even know.

Jake- Everybody has their own ideas of selling out, I don't think they've sold out. Sure they've made a lot of money, but they wrote the same music, they wrote the same stuff they always did, and it's amazing music. I don't see someone getting popular as selling out. Selling out is like changing your format. Like if we turned into Prodigy or tried to sound like Hanson or something, then you could call us sell outs, and it would be viable. I think it's just a term that little jealous kids who don't understand say it cause it's the cool thing to say.

SKRATCH- WHAT'S THE BEST PART ABOUT BEING IN A BAND?

Jake- Traveling.

Jordan- Traveling is good, you get to meet a lot of people. The worst part about it, is some of the people you have to travel with. I'm just kidding.

Jake- I've seen the world because of this, I've met a lot of people I normally wouldn't have met, my favorite bands, stuff like that is just amazing. Being able to make albums and have a CD to listen to in 20 years. It's a feeling of accomplishment.

Jordan- It's pretty crappy to think that almost anywhere in the world, or not anywhere but like 30 different countries there are like 50 to 100 people that would come see us. That always blows me away. You learn to appreciate all the work that goes into it. Some people think that being in a band is all fun and games, and it's work. We're damn lucky to be doing what we're doing. There's so many bands that strive to be where we are.

Jake- It's more fulfilling though, than some bullshit job, we go out and sleep in a van and in the dirt for a month but we see the rewards of what we're doing. I'm not working for someone else, only to get canned you know. We're creating this.

Jordan- And we do it for the people that are coming to see us, that's obviously a driving force. It's a rush when you get on stage and you see people going off.

Jake- I think a lot of times, bands get signed and on the radio really quickly, so they never go out and develop a sense of what this really takes, so they don't appreciate it. Going out there and paying your dues is an important thing.

SKRATCH- WHAT'S THE WEIRDEST PLACE YOU GUYS HAVE EVER PLAYED?

Jordan- Slovenia.

Jake- Yeah, we played Slovenia, which is like Czech Republic. They wouldn't let us bring our bus across cause they thought we'd sell it. So they had to call kids to the border to come pick us up, and we played on their equipment.

Jordan- We all put on like 15 T-shirts so we'd have some merchandise, and all these kids just freaked out cause we pulled it off. We sold all our stuff but nobody there had any money, so we basically gave it away for free.

That pretty much says it all about the guys from Stung Out. They do what it takes to get the job done, and when it's done they give their shit away to Croatian kids with no money. As cliché as it sounds, if more people were like them, the world would be a better place. I'd like to thank Jordan and Jake again, for sitting through my disorganized little interview, they were unbelievably nice to me. Stung Out deserves every bit of success they have, and all that awaits them in the future.

THE BROADWAYS

BS:
Why
did
Slapstick Break up?

BK: Slapstick broke up because we couldn't write songs together anymore. Dan or I would bring a song in and matt danny and rob wouldnt like it. Conversley, those three would bring in songs and dan and I wouldnt like them. The creative process stagnated. It has alot to do with the fact that none of us really ever liked ska a lot. It was a phase for all of us and once we got through the phase, writing ska became hard to do (not to mention silly). We had different Ideas about what direction Slapstick should go, and there was no other resoloution. We are all still great friends though.

BS: Do you like being in the Broadways better than being in Slapstick?

BK: I like the broadways better because I like the music better. Slapstick was fun, but it's not who we are anymore.

BS: What type of band do you consider the Broadways?

BK: The Broadways are a rock and roll band. Imagine Hootie and the Blowfish meet Candlebox with the guy from Sugar Ray and the guy from Bush trading vocals. We also do alot of gangsta rappin.

BS: Do you like your dealings with Asian Man, presently, and in the past?

BK: Mike Park is the coolest guy ever. He is so fucking cool to bands and to kids. He would never in a million years dick anyone over. Long live Mike Park and Asian Man.

BS: What do you think of the punk/ska scene growing?

BK: The punk ska scene is growing fast. Its underground success is mirrored by advertisements for sprite, opening credits of 90210 and the lamest bands ever being picked

interviewed by: mike from scene zine

by

major labels
to rep-

resent the
style.

two bands I can

think of that were any good at all that signed to a major, one sucks more than life now, and the other has (or will soon) changed thier style as so not to get bogged down in the now cheezy "punk ska" genre. Punk/ska is too big, it will collapse on itself and die faster than you can say "keep skankin."

BS: If the Broadways were a TV show, would you be a 1/2 hour sitcom, an hour long drama, an after-school special, a documentary, etc?

BK: If we were a tv show, we would be NYPD Blue, because we like exposing our asses and we like saying "asshole."

BS: Do you have any magazine subscriptions?

BK: I subscribe to Thrasher. I have for ten years.

BS: If you lost your virginity while listening to music, what was the music?

BK: I was born a virgin and i will die a virgin.

BS: Do your parents like your music?

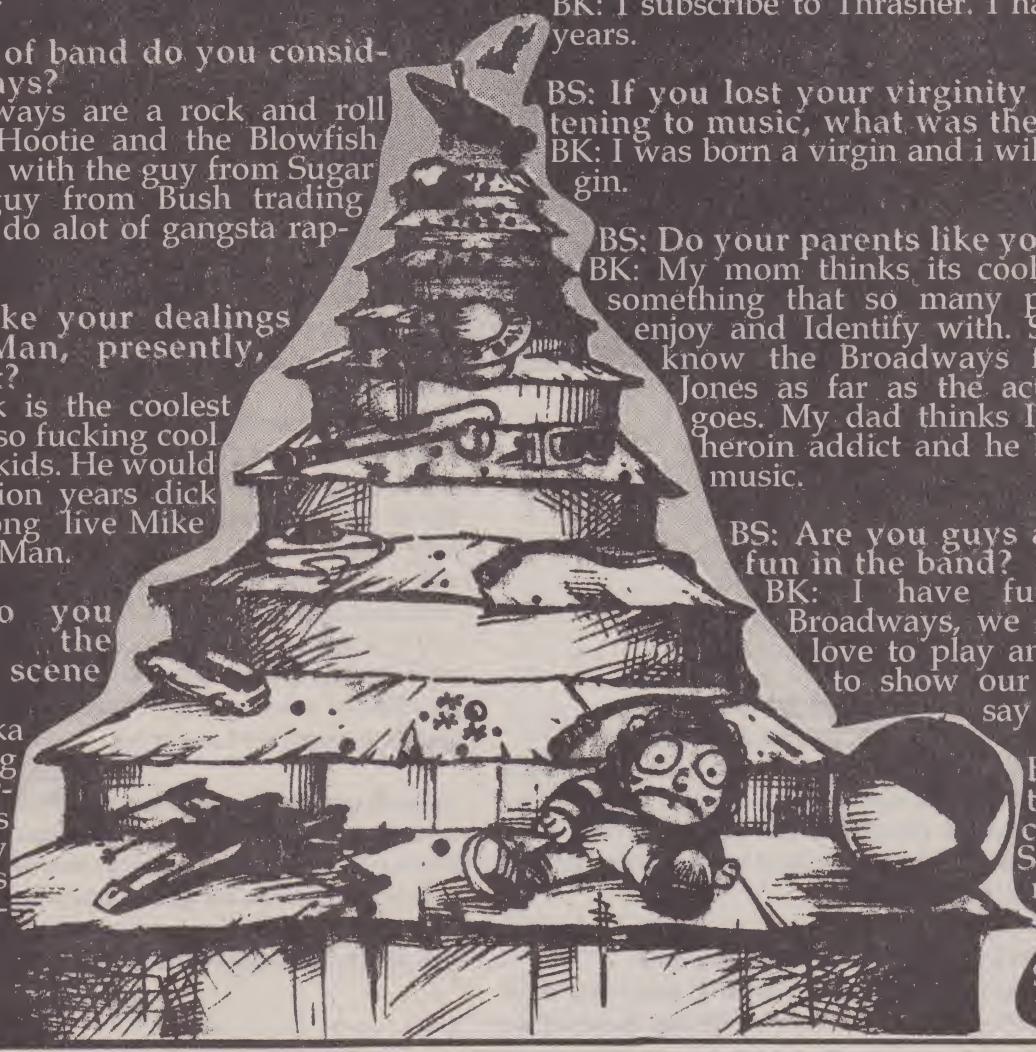
BK: My mom thinks its cool that I do something that so many people can enjoy and Identify with. She doesnt know the Broadways from Tom Jones as far as the actual music goes. My dad thinks I am a gay heroin addict and he blames the music.

BS: Are you guys all having fun in the band?

BK: I have fun in the Broadways, we all do. We love to play and we love to show our butts and say "asshole."

BS: Is there any chance of Slapstick re-forming?

BK: Slapstick will never re-form.



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groverS



GROVERS INTERVIEW

by Joe Licavoli

photo by Cliff Shurts

While local band's are spitting out CD's faster than fans can blink, there are a few band's that manage to take more time before releasing they're first album. The bands use that time to build up a fan base and secure themselves in the scene of Southern California. One of those bands is called GroverS, formerly known as GroverS Headache. This interview should give you an idea of the band's thoughts and opinions, as well as a glimpse into some of they're own favorite bands. GroverS consists of Victor (Bass), Mike (vocals and trumpet), Andrew (Drums), Chris (Trumpet), Jeff (Trumpet), Brent (Tenor Sax) and Alan (Guitar). I had the chance to have a chat with a few of the guys at the Ska Against Racism tour show in Irvine. The interview was conducted with, Victor, Brent, Chris, Jeff, Mike and Andrew, here's how it went:

Skratch) How's it hangin'?

Brent) A little to the left.

Chris) Chillin' dude, just chillin'.

Mike) Just kickin' it in the garage.

Vic) In the garage.

Skratch) What bands are you stoked to see today?

GroverS) L7 baby! Less Than Jake! Mobtown was pretty sweet, The Toasters, Mike Park was pretty rad. Hopefully it doesn't rain.

Skratch) How many line-up changes had GroverS had?

Brent) That's like a mathematical equation. Every so many months it seems like we have to get someone new, and it's like a never ending process.

Mike) We have changed members about three times.

Skratch) Is the present line-up pretty solid?

Brent) Yeah, it's really solid.

Vic) Four or five of the guys have been in the band together since the beginning, were all friends and bros.

Brent) Yeah, and were all friends with all of the people that have been members of the band in the past. But the line up right now, is the most solid it has ever been.

Skratch) Why did you drop the headache (hence they're old name GroverS Headache)?

Mike) We went through like a lot of line up changes and a lot of stylistic change's, and it was just a sign of us moving on and starting out fresh I guess. Do you guys agree?

GroverS) Yeah, in a way.

Mike) And of course headaches are pretty wacked.

Brent) It just sound's negative and we don't need the negativity.

Mike) Yeah, we are not negative people.

Skratch) How do you feel about the present state of the O.C. ska scene?

Andrew) It's declined I think significantly, and I think less and less people are into it.

Vic) I've see some people that used to go to shows and now they're like ravers now, so they're like raving.

Skratch) What do you guys think about bands like, Mealticket breaking up?

Andrew) For me, Mealticket, that was kind of saddening, and Mike as well too, because they were a great fucking band. And it's sad to see them go, but their new band is pretty good too.

Skratch) Pushover?

Andrew) Pushover, yeah.

Mike) Pushover's awesome.

Skratch) Did you guys go to the last show that Mealticket played?

Andrew) No, I didn't go, I was too lazy. It was up in L.A. though.
Skratch) Tell me about your debut C.D..

Brent) It's done a lot for us, as far as getting our name out there. Since it's been out we have gotten a manager and he's done a lot of good stuff for us. Now more people know who we are and were able to spread the word a lot easier.

Andrew) We recorded that thing, February of 97', and now we just released it about a couple of months ago.

Brent) We had a problem releasing it right away, mainly because of funding and we did not have a means to put it out.

Jeff) I am the newest trumpet player of Grovers, I have only been in the band about five months and the C.D. is dope and I can not wait to put another one, so I can put my P.H.A.T. sound on it, you know what I'm saying. But that's all I gotta say.

Skratch) Do you think there is a loss of unity in the scene lately?

Brent) Well, as which was just demonstrated on stage 4, (when Unleaded Plus talked a considerable amount of trash on Tazy Phillips of the Ska Parade), there is a lot of trash talking and politics going on and that just serves to break down the scene.

Grovers) Amen!

Skratch) What song off the album would you chose to represent the band, like if it was a radio single?

Grovers) "There You Are" (Unanimously)

Skratch) And why would that be?

Brent) Because it's unique and it has so many different split parts between the trumpets and sax and the trombone's got their own thing, and it switches from slow and harmonic to fast and upbeat.

Skratch) Where do you see Grovers in a year from now?

Chris) Hopefully on the road.

Mike) On the road, BIG!

Vic) At Chris's pad.

Jeff) In the ghetto.

Brent) On the road with another disk out.

Skratch) Do you guys have anything to say to fans?

Andrew) Thank you for the support.

Brent) I think people are catching on now and we owe everything we have to the fans.

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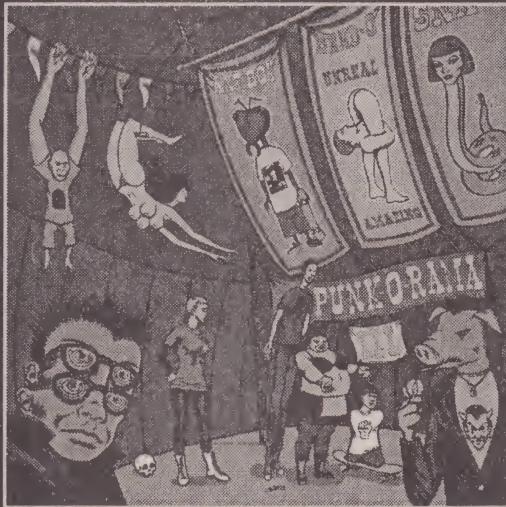
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D.I.
Youth Brigade
Damnation
Union 13
Bad Samaritans
Chances Are

@ The Troubadour May 6
 By Ty Robinson
 photos by Scott W.

Tonight's show was proof that you can have too much of a good thing. Going to see bands play is very high on my list of shit to do, probably in wazzu the top, but six bands in one night was tiresome to say the least. Sitting in the loft of the Troubadour, hour after hour on a bar stool, hunched over like I was Quasi Motto made the show as painful as it was enjoyable. So if my review seems abbreviated, or short in places it's only so I don't have to relive the agony of it all. I apologize for bring a selfish bastard.

The fact that there were so many bands playing this show, kept a lot of people from coming early. The show didn't reach its peak until the around the third band, but those who came on time enjoyed a respectable set from the opening band Chances Are. You could probably file them under the "melodic hardcore" label that is being passed around these days. What stood out about them the most about this three piece was drummer Rory. Eddie and Joey on guitar/vocals and bass respectively, weren't bad but the skins was definitely their strong point. The long percussion intro to the first song told me right away that he was going to be good, but I didn't realize that I would be further impressed after each song. With super creative fills, a distinctly different beat for each song, and an outstanding solo on the song "Feedback," he showed that the drums aren't there just to keep time, but can actually enhance a song. He also helped my girlfriend get into the show, and turned out to be a cool guy, so my opinion could be a bit slanted, but Chances Are, would definitely be worth checking out.

From "the valley, you know, the valley" came the Bad Samaritans. It's always fun to see a band who has little more in mind than having a good time and pissing some people off, and to these guys did just that. They didn't name any of their songs, nor did any of them stand out from the others, but that didn't keep me from enjoying the hell out of their set. The singer was a madman with the voice of a devil possessed Pee-wee Herman, pausing in between songs only to say shit like "Jesus was a leather fag," which is a pretty bold statement to make anywhere in the west end of Hollywood. By the end of their set, the audience was pissed. Big time. But the spitting and taunting only fueled the bands fire. I laughed my ass off as the singer relished the hate being dispensed in his general direction, taking off all his clothes except the red and white heart spotted boxers, through which he showed us his ass, and as the guitar player took wad of phlegm after wad of phlegm off the head while holding his guitar perpendicular to his body and out over the crowd, stroking it's neck

back and forth in a masterbatory type fashion. I'd like to see them again, but they were prob-

ably killed after the show by the savages in the crowd. What a pity.

Identify with Damnation, but I enjoyed their set just the same.

As much as Youth Brigade is respected, for their



I thanked my lucky stars that I got to go upstairs as I watched the craziest pit in the history of pits circle around and around on the floor below me to the music of Union 13. I remember the first time I saw them, they reminded me of the guys who used to kick my ass in junior high. But by the end of the set, their energy, and hardcore stylings had won me over. Tonight was no exception. Stand out songs included "Who the Fuck Are You?" and a cover of "I'm Not Your Stepping Stone." This is one of those bands



who's CD I probably wouldn't ever buy, but I'd drive to the other end of the country to see them.

Kicking off the second half of the show was one of the scarier looking bands I've ever seen, Damnation. They had a dark, leather clad look about them, and a sound match. No pop melodies or hooks here. This was old school punk, served up tartar. Their set maintained an unimaginable level of intensity. The singer leaned forward, with one leg in front of him and the other in back, letting people in front of the stage slap him in the face. I heard an older guy behind me comment that "this is like putting Iggy Pop on in-between Rancid and the Offspring. They're good, but people just don't get it." He was probably right, me and the rest of the snot nosed kids in the place didn't quite

music, for BYO, and for everything else they do, I just cannot get into their music. I've seen them before, and I want to like them, but for whatever reason, it just doesn't work for me. I think the problem is in the baritone vocals of Shawn Stern. They just don't cut it in my book. They opened with "Violence," which I didn't think was too horrible, but everything after that I could have taken or left. There was a few interesting minutes when they let people get on stage and say anything they wanted. Some people just made noise, others actually had something to say, but they all looked stupid. Afterwards they played a few more songs but it just wasn't happening for me. I know that Youth Brigade has a lot of fans, I just didn't happen to be one of them.

Judging by the thinned out crowd, I wasn't the only one who was ready to go home. But I, Ty Robinson, pursued my journalistic duty to bring you the best in show reviews. It was well after midnight by the time D.I. took the stage, they played a good hours worth of great music. I don't like a whole lot of older bands and I hate all the old guys who bitch about "the old days" and how shit was so much better back then, but every time I go to see an older band, I always come away very impressed. I think it's probably because any of the bands that are still around today that were around 10 or 15 years ago are the ones that were really good back then, so it stands to reason that they'd be good now too. The bands weren't any better then, it's just that all the shitty bands from back in the day are gone, so people tend to forget about them. Anyway they started things off with "Hand 10 in East Berlin" and things only got better from there. The singer was a cookey kind of guy, making all kind of goofy comments, pretending to shoot up with the mic chord during a tongue in cheek number about heroine, and pausing between each song for a sip of beer. They seemed to have a very satirical approach to song writing, but managed to make a point at the same time. They played "Bad Seed," a new one called "Mainstream Punks in Space" and ended the set with "Richard Hung Himself" and an encore of "Ball Room Blitz." D.I. impressed me a great deal. Maybe there is something to this older band thing after all. On a scale of 1 to 10, 1 being a digestive track requiring the use of a colostomy bag, and a 10 being a fully functioning intestinal track and sphincter, I'd give this show a 6 because of it's length.

D.O.A.
ZEKE
VISUAL DISCRIMINATION
SHROOMS
SKIP CRACK

MAY 16 @ THE SHOWCASE THEATRE, CORONA
REVIEW & PHOTOS BY MAUXA

I'll start out with an apology to Skip Crack and the Shrooms for missing their sets would be appropriate, but the hell with it! I was there in time to catch both, but someone's guest list wasn't. My virgin experience at the Showcase Theatre in lovely downtown Corona on a Saturday night was as ragin as a night of good sex. Although when I first got there (just as the Shrooms were leaving the stage), the place looked like a morgue, not like a Christian Death show, more like a Myron Floren show in Las Vegas. The crowd seemed a bit on the "middle aged" side for an all-ages gig, but it was a nice blend of old



school punk aggression, youthful punk aggression, and the just plain curiosity of checking out what all the Zeke hype is about.

As I settled in with my bottled water and M&M's, Visual Discrimination took the stage and the lead singer promptly covered the "fuck you" bases for the evening, so I thought. As the night wore on, the "fuck you" bases were stomped all over, then pulled up and ripped apart! Man, this guy was pissed off! The music made the assault an enjoyable experience, though. A lively hardcore presence filled the room as the pit started picking up some steam and the crowd became attentive. The bass, drums, guitar, and vocals were all very strong, rippling through the first half of the songs with a very heavy psychotic edge. Unfortunately by the end of the set, the crowd began to disperse, and a bit of jeering began, this of course was only fuel for the V.D. fire. I thought they were better than some of the narrow minded punk folk gave them credit for. They finished off the set with a final "fuck you" and that was it.

The non stop Save Ferris wheel going round and round in between sets combined with MTV's clay wrestling on the screen was making everyone even edgier than they all ready were. Just when it became unbearable, Zeke took the stage and instantly sucked every single person into the crazy, twisted world of a band so intensely rocking it's frightening. This band has a live sound with absolute substance, something you can actually sink your teeth into, eventually cracking them as you bite harder. About three songs in, people were already screaming for the high octane hit "Twisted," which ended up being truly one of the best songs of the night. Each individual of Zeke is amusing to watch, as they are all very animated in their own ways, but the drummer is the true comedian. Besides being a good drummer, he's a real wise guy. Very funny, he kept the crowd laughing throughout the set with his



amusing little remarks. The two guitar players were always in sync, with one throwing in some almost Sabbath-y solos. Someone screamed "long hairs" at the pair, and then continued with "Play some KISS," so they did. "Shout It Out Loud" immediately followed to a surprised few. "Revolution," "Ride With Zeke," and "Fuck All Night" were crowd favorites. As the pit began to grow steadily throughout the set, the Al Crowley inside of the bass player began to emerge, this guy was like having a religious experience or something (PCP?). He was at the very edge of the stage playing directly into the crowd, in front of the guitar players, with a big smile on his face and fire in his eyes. After the set was over I felt like someone had just seriously kicked my ass.



Sad but true, before this show, I was not as familiar with D.O.A. as I should have been. Sure, I've heard them a few times, but I truly benefited from the enlightenment I received by seeing them live. Celebrating with a 20th anniversary tour, D.O.A., who has gone through many changes and losses over the years, played as an extremely tight three man unit. Before playing "If There Is A God," lead singer, Joe Keithley explained "We don't need Mormons Scientologists, Catholics, Jerry Fallwell, Rush Limbaugh, or anyone telling people how to live their lives," amen to that brother. Very shortly after, the crowd was thrilled to hear "America the Beautiful." Then we were lead on an unexpected ride with a newer song, "Depth," which had some very funky, almost blues-y bass lines, interspersed with short teasing vocals, the whole thing eventually blew up into an incredibly heavy and rousing jam. "Class War" and "Race Riot" got the pit swarming, and then the joint really began rocking with an amped up version of the 1967 song "Marijuana Mother Fucker" (about why it's not sensible to keep it illegal! A waste of tax dollars to keep busting people!). The set was extra long, but their energy was enduring throughout. They finally left the stage, much to the dismay of the crowd, who continued to scream requests for more. I recommend checking out D.O.A. live if ever possible, for the sake of your punk rock education.

WAR CALLED PEACE
CORN DOGGIE DOG
AND THE 1/2 LB
DYF

April 22 @ Toes Tavern, Redondo Beach
By Brett Deptula

Aside from the fact that it probably has the largest per capita tweaker population west of the 405 fwy, the South Bay is a cool place to hang out. Especially now that I've discovered Toes Tavern, a blessing of a dive bar nestled in a dirty little corner of Redondo Beach. Never before have I attended a show where 2 legitimate fights break out, the guitar player of a performing band kicked over a table blanketed with empty beer bottles, the owner of the place got beer sprayed in his face by another belligerent band member, and in the end are invited back to play another show. Perhaps it was just one of those one in a million nights that are forever in your drunken war stories hall of fame, or maybe this place was as punk rock as it seemed. I decided to check out another show to put my assumption to the test.

The evening began somewhat slow. Probably due to the fact that everyone was still at home watching the Lakers get swept by the Jazz. I ordered one of those Steinlager 20ouncers which probably hadn't been in the cooler more than a half hour. It was plasma none the less so I dealt. DYF took the stage around 9:45. They opened their set with 2 new songs that the lead singer said were going to be on their new 7" "Power Bar" and "You Won't See It Comin'." They seem to mix just the right amount of hardcore with punk to keep everything interesting without the Nitro style pauses and pop. They met my every expectation and I will for sure be at everyone of their upcoming shows. As they rounded out their set the slam pit was in full effect and love was in the air.

I don't really know how to explain Corn Doggie Dog and The 1/2 Lb. I mean, they're a good band, but they're more than just a band. They're like a comedy routine. Z-Man, the band's front man, constantly talks about Hustler Magazines, 70's style box, and cracks endless jokes the entire time between songs. First of all they're on Skunk Records so I thought for sure they would be third wave ska or sound like Sublime rip-offs. I found myself bitch slapped by their overwhelmingly powerful in your face punk rock. The place was ripe with human activity and the beer by this point was well chilled. The band features Trey Pegborn of One Hit Wonder and 4 other old school punks from Long Beach.

Half way through the Corn Dog set the same vibe I had at my previous outing at Toes began to take effect. Corn Dog left the stage about 11:15 and was a perfect precursor to local Theologian boys War Called Peace.

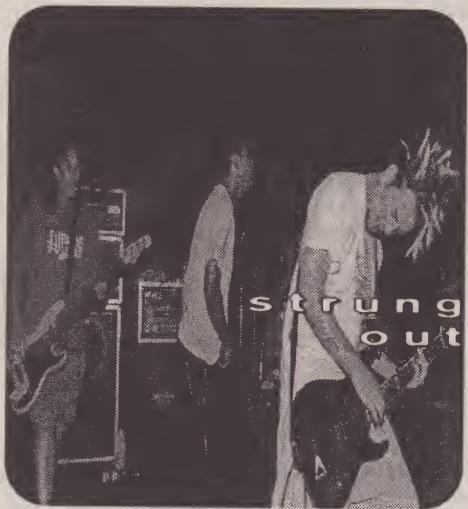
Given the number of kick ass bands that come out of the South Bay it came to no surprise to me that War Called Peace was no different. There was overwhelming crowd response as they ripped shit up with their signature sound. A perfect finale to another memorable evening at Toes Tavern.

My punk rock equation I had entered the evening attempting to solve passed with a B+. The music was solid and the vibe alive. There were no fights, no beer bottles in flight, or no belligerent band members...well not really. But, then again not every show can be that good.

STRUNG OUT BLOUNT BUDGET MAD CAP

April 19 @ PUBLIC STORAGE COFFEE HOUSE
By CHUCK B
photos by Jimbo

This was the first time I had ever set foot in this venue, and I have to tell you, it's really great. They give you free popcorn, and the people are completely nice. Something more venues need, nice workers. Well, it took awhile for the first band, Mad Cap, to start up; they played some semi-fast poppy, Phili-punk, I think it was. Their



style wasn't completely original, but they were young and still have time to improve. Blount was next on-stage; even though I think they were supposed to play third, somehow they were tricked into playing second. This was the first time I'd seen Blount live. Their CDs are really good, and they really put on a lively set, the singer just bounced everywhere. He even jumped out and took hold of my head during the first song. Unfortunately, it seemed like the audience was only going to move for one band. Next, Budget hit the stage. I think they are acquaintances of Strung Out, and they were fairly good. This was the first time I had ever heard of them, and it was more like pop music with some punk influence. The singer was pretty active, and they were all into it. That's what counts in the end. After a brief intermission, everyone was pumped up when they saw Jason, Jake and Rob and the rest of the gang start packing everything onto the stage. And in no time they were up there telling pickle jokes. As soon as they played their first note, everyone cheered and began to move and sing along. The pit just exploded, and people were in it throughout the whole performance. Strung Out truly mastered the evening, with a mix of new and old tunes. A great show, in a smaller, but very convenient venue.

Straight Faced 98 Mute 30 Foot Fall Welt Chump Change I-45

May 9 @ PUBLIC STORAGE
By CHUCK B
photos by Jimbo

I got to the show thirty minutes before it had begun, and already a line was forming over the parking lot. The crowd was a mix of big and little straight edge kids and a lot of teenage punks. Before I even realized that the show had begun, I heard a racket, and saw a white guy and a Latino with a huge fro dancing around (I-45) and rapping with a recording on one of the microphones. My obvious initial feelings were "what the fuck is this?" But then I listened to the lyrics, and it was more of a Cypress Hill type of thing. It made me laugh out loud. Next up was Chump Change, not a very amazing band. The singer seemed to be preoccupied



with how the teenage girls in front reacted to him. They played a cover of a Minor Threat song and then headed off stage. It was basically monotone Pennywise wannabe stuff. Next Welt hit the stage, they were actually quite cool. They had a little mod-ish, slicked back hair look. They played some



good music that was pretty original. After that, 30 Foot Fall played, and they were great. Butch was jumping around all over the stage and in the crowd; the whole band was really alive. Unfortunately, the audience wasn't familiar with the material and didn't react much to the band's set. Next up, South Bay's own, 98 Mute. The band

has changed from its Pennywise feel to more of a SoCal hardcore punk feeling, with a little old school flavor. The crowd loved it. Finally, the band the crowd had been waiting for appeared. When Straight Faced began to play, the hardcore kids just lit up. The whole place was seething with energy, most of it positive, except for the inevitable fight. The crowd ate up the good, positive set. A damn good show.

OLD SKARS AND UPSTARTS Release Show

@ the Tiki Bar, 3/29/98
By G.T.

I guess the show started the night before for me. The Upsets (the first band on the Old Scars and Upstarts comp) showed up at my house on Saturday night. Road weary and a little buzzed, luckily they got their second wind and were ready to hit the town. We went to the Rockfield Tavern to see the Stitches and J.F.A rock the tavern.

Sunday we got to the Tiki Bar at about 3 p.m.. The people were there and ready. We were first greeted by the toothless grin of Duane Peters, legendary singer of the U.S. Bombs. We knew it was on. The Upsets set up and started. The people came in, and the Upsets killed it. Next up was Epitaph's Union 13. From what I understand, it was supposed to be One Man Army, but they didn't show because they were pissed at the southland. That's a bummer, because One Man Army is a great Bay Area band. Any way, Union 13 put on a spirited punk-core performance. The band definitely goes over better at all ages shows in LA than it does on the CO bar scene. It made me miss my old J.F.A. skateboard. J.F.A., for you Blink-era punks, stands for Jodie Foster's Army. They played some of their oldies and even threw in them Peanuts for good measure.

If I remember correctly, Smogtown was going to play next, but Guitardo was M.I.A. So Static 99 gladly slid in and played a rockin' set. It's nice to see a band smile. This OC three piece is making a name for itself. I only saw a few songs from the Bleeders set, but what I saw was phenomenal. The Bleeders remind me of a rock n' roll punk band, or punk rock n' roll for that matter. Whatever the case maybe, the crowd loved it. And speaking of Crowds, the kings of old school, the Crowd, hopped into the saddle. They're always one of my favorites. The Crowd's Jim Decker's energy always gets me going. He's the Fred Astaire of punk. Following their aggressive set was no simple task, but the Spooky, who came on next, were up to it. Singer/bassist Mike Monster dressed in full gear and brought the dead back to life. These old school masters of evil worked the Tiki Bar into a frenzy. What's the best way to end a set? Have the police close the bar down and that's what happened. The Stitches, Texas Terri and Smogtown were supposed to play but the night was brought to an abrupt end. Yes sir, Costa Mesa's finest served and protected everyone they protected us right out of the Tiki Bar. And why the badges? The men in blue came because a couple of gals put up the ol' dukes. Good for them. Great show.

MADNESS ROYAL CROWN REVUE DANCE HALL CRASHERS HEPCAT

APRIL 26 @ THE UNIVERSAL AMPHITHEATER
By Doug Fredericksen

Most people get pissed when a show doesn't start on time. Sunday at the amphitheater, most people got pissed because the show started exactly on time. Somehow, the promoters thought they could cram four great bands between 8:15 and an enforced 11:30 p.m. curfew. Something had to give...unfortunately, it was Hepcat and the Dance Hall Crashers.

Hepcat turned in an energetic TWENTY MINUTE set before they had to leave the stage. Lead singers Alex Desert and Greg Lee danced their way through some wonderful third wave Jamaican ska and had the crowd on their feet demanding more, when they had the stage lights shut down. Their set was shorter than the time it took to set up DHC's equipment.

At least DHC got to play a little longer...well, about fifteen minutes longer for a thirty-five minute set. Forget about that poppy band in the old MTV videos. DHC is a high-powered blend of quirky punk and power guitar. Elyse Rogers, in a very nice leopard coat, was the perfect counterpoint for the stage-hopping antics of Karina Denike. Karina was everywhere, looking like some warped cross between Heidi and the Bride of Frankenstein...but in a good way.

DHC did their way through a lot of catchy tunes in their shortened stage time. There was an excellent version of "Mr. Blue" and a great closer with "Queen for a Day." The audience loved it and wanted more, but encores for the early bands just weren't in the cards. DHC had to make way for those original gangster boppers, Royal Crown Revue.

Here's a band that's been together for several years and it shows. They're tighter than the barrel on a snub-nosed .38. These pin-striped mugs had the place swinging like the USO on a Saturday night. Though a few couples found room to swing dance on the floor of the amphitheater, most people were packed in too tightly to do anything but dance in their seats. Unfortunately, it has taken a movie like "Swingers" before people finally started noticing the resurgent swing scene. There were enough sharkskin suits and taxi dancers at this show to prove that this scene is here to stay.

Royal Crown pumped a lot of energy into their big numbers like "Hey Pachuco" and "Zip Gun Bop," while reserving some time for a few old classics and even a few backup vocals from Alex and Greg of Hepcat. A new tune, "The Contender," was one of the highlights of their show.

Although you couldn't turn a corner at the amphitheater without bumping into some Mugsy Malone look-alike, the real fashion show was for the mods. The rude boys and girls were out in force for this one. An LA fashion designer stationed her employees at the entrance gate just to take pictures of arriving fans for ideas for the new season. What'll it be: pork pie hats or big suits? With this two-tone and swing crowd, there were enough suits at this show to stock the garment district. There was even a major Vespa rally in Griffith Park with clubs from as far away as Portland. Of course Madness opened with "One Step Beyond!" From that point on, they danced their silly way through all their hits, bringing the crowd to their feet and never once letting them sit back down.

The boys...er, men...middle-aged men from across the pond, jammed their way through their set in under an hour. They were recording the show for a future live album, so the sound was truly great.

Fortunately, the suits that run the place had allowed enough time for a couple of encores for the headliner. They had to; we've been waiting fifteen years to see them again. Nostalgia reigned supreme Sunday night with old school two-tone fans skanking the night away like some "Quadrophenia" re-run alongside the third wave crowd. Maybe swing is the wave of the future and Madness' best days are behind them, but you couldn't prove it to anyone who saw them perform at this show.

FLUF ACTION LEAGUE THE MEASLES SUPERNOVICE

April 8 @ Public Storage
By Ty Robinson

Getting the ball rolling this night was Orange County's own Supernovice. Often times I see people classify Supernovice as a "ska" band. Sure they've played some ska shows, and their records seem to be located in the ska section of a lot of stores, but a ska band this does not make. I don't mean they're not a ska band in the sense that The Voodoo Glow Skulls aren't a ska band, I mean they are not a ska band, in any sense of the word. Those individuals who classify them as a ska band are as closed minded and near sighted as all of you out there who continue to ignore Supernovice altogether. Though they are easily better than half of the bands around, they're constantly pushed away because they don't play the kind of music that all the kids are listening to. Is it any wonder then, that they would start their set with the satirical "Liverwurst." The only song they play which could be considered ska, is a joke, making fun of the very scene, and all those individuals who aren't open minded enough to see the greatness in a band even though they don't play a mix of punk and ska. All kidding aside. Supernovice went on to perform a set of poppy rock n roll which is second to none. Singer/guitar player David Turbow is a gifted songwriter, and has the voice of an 11 year old choir boy (one that hasn't been molested). He doesn't get on stage and try to entertain with goofy antics or not-so witty banter. He's got a sweet, dorky sincerity that cannot be faked. It is quite obvious that he loves what he is doing. His voice combined with co-vocalist Johnna Corbet's gently penetrating croon combine for harmonies of heavenly proportions. (As I am determined to have the fact that I write for a magazine to get me chicks, I have to say that Johnna has become quite a bombshell in the year and a half since I last saw her. So Johnna, if you're out there, give me a call and we'll go do lunch or help out at a soup kitchen, or whatever the hell you want. I swear I'm not quite as insane as I may come off on paper.) They played "Saving Face," "Nothing Left," and "Your Divine" a song so beautiful it would bring Charles Manson to tears. They played a new one called "How Moving Backwards Sounds" and closed with "Uno Mas," a punky salsa flavored number. Please, please, please go see Supernovice at your next possible convenience you sons of bitches!

The Measles came out and immediately impressed me. Their brand of surf-geek-synth pop was unique and very refreshing. The vocals were strong, especially on "That Kind of Girl," and another that had a really good echo effect that carried out the last word to the song for like five seconds in a very eerie fashion. Though ultra creative in concept, they got to be very repetitive after a while. The guitar riffs began to sound the same, and the singer's snotty little attitude got old. They looked young though, so I imagine in two years after they've grown up some and expanded on their sound a bit and be a very good band. One other little note about their set; go-go dancers = no-no. They had a couple of skanked up 17 year old girls on either side of the stage, doing the same swim dance over and over. I don't want to be harsh, but let's just say that it's a good thing that I hadn't eaten much that day.

Pressing on into the night was Action League. They play a brand of synth-punk that is very good, if not different. Take any number of pop punk bands out there and throw in some keyboards to smooth the sound out, and you have Action League. It's a simple idea but they seem to be the only one doing it. They were all proficient musicians, and the singers voices were especially good, but they were really boring. Maybe they would have benefited from the Measles go-go dancers, anything would have been better than to watch them just stand there. Their CD has just come out, and would probably be worth a listen.

Hailing from San Diego is Fluf. They've been around for quite some time now and I was very excited to get to see them. Playing to the 25 or so people who stayed for their late set, Fluf played with as much presence and style as if they'd sold out the Forum. Fronted by the long haired, goated, pleasantly plump "O," who is backed by Josh Higgins on bass, and Frances Whinfield on drums, the whole band exuded a friendly attitude, making everyone there feel like they were part of the family. "O" had a unique approach to his guitar playing and singing. More often than not, he would slide from one chord to the next, which really blended everything he played into a sound all his own, and his singing voice had a rootsy, almost folky quality to it. I could have seen him fronting a 60's rock and roll band like Creedence Clear Water Revival, just as easily as he does this one. The topics of their songs range from serious to silly, from angry to happy, and everything in-between. They had a song about fender guitars, one about being a little big around the middle, and others like "TV Anthem," "Something's Wrong" and many more. They played for well over an hour, to a crowd that wouldn't let them stop. This is a perfect example of a band who doesn't get nearly the recognition that they deserve simply because they aren't cute. Never the less, Fluf ruled. On a scale of 1 to 10, 1 being a kick in the balls, and 10 being any other time your genitals are touched, I give this show a 7.

Beer and groping in Las Vegas..... Eat M' festival

By Mike Naylor

You really don't have to pickle yourself with vodka tonics and other assorted treats to feel the wrath of three days in Las Vegas. You don't even need to gamble to lose a grip of cash in that city that has more distractions than a silver ball in a pachinko machine.

I muscled 3 days in Vegas with a total of about 12 hours sleep without the aid of methamphetamines. I'm getting older and I'm not as resilient as I used to be, but I survived a triathlon of gambling, boozing and schmoozing at the EATM (Emerging Artists and Talent in Music) conference this past weekend. Sure, I'm still trying to acclimate to my 50+ hour work week right now, and sure my wallet mocks me, but it was worth it.

EATM, which included seminars with guest speakers in the music industry also showcased over 150 artists at different venues in the city.

At about 5 a.m. I found myself at Hard Rock Casino bar bottoming up another SKYY concoction with a couple friends, a few writers and a dash of record label execs who have impressed me with their vigor. I'm not sure where evenrude had gone to but I knew they had to wake up early to catch a gig in Phoenix the next day. By the way, I also do most of evenrude's booking but it wasn't intentional that I put them on the road right after their EATM show so I'd have a better chance to visit a woman's hotel room...really!

At about 7 a.m. I found myself in another women's hotel room with my two friends and another two women. It must have been the exhaustion of pretending to work, but I guess I passed out on my intended female counterpart. My friends said they CAUGHT me cuddling. There's no room for sensitive guys in the 90's, is there?

Well, the next two nights were much of the same with a few slight variations. EATM was great. I kind of forgot it's whole purpose, but it was great. I'll be there next year. Look for me. I'll be the Don Juan with a vodka tonic in one hand and, uh, I guess another vodka tonic in the other.

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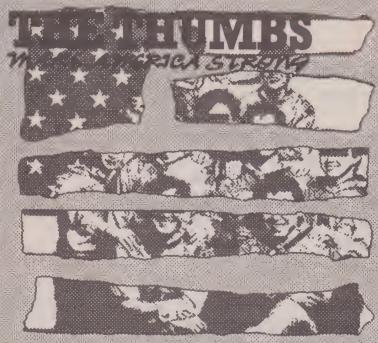
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-Christen ManBox

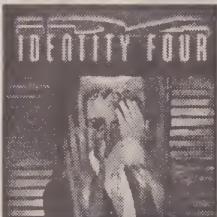


V/A
BAY AREA CHECKING IN WITH THE WORLD
COLD FRONT RECORDS

This CD is a reminder that the Bay Area always has and will remain a hot spot for aggressive self expression! Although punk rock is a worldwide phenomenon, it seems to be a true way of life for many Bay residents. This comp was pretty impressive with some really exceptional bands on it, and only a couple that were just "ho-hum." My favorite tracks included "T.V." by BIMBO TOOLSHED, which lashes out at the zombied-out television culture of America, "This Is Yours" by CLAY WHEELS, which had a RAMONES type sound, and included some pretty rockin' guitar solos, and "Frustration" by SUBINCISION boasting really good vocals and cool guitar riffs.

Since about 90% of this CD is totally solid, I'd say that purchasing this CD or any product from Cold Front Records would be a smart buy for just about any punk, no matter where you're from.

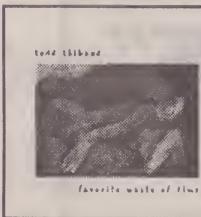
-MAUXA



VARIOUS ARTISTS
IDENTITY FOUR
CENTURY MEDIA RECORDS

This compilation showcases goth and metal bands, with 18 artists and songs. There's quite a bit of variety here with straight goth, traditional metal, hardcore, satanic-voice-scary (yes, I invented that last category). As I've said before, I'm not an expert on this kind of music, but the range of material here kept me interested, and I didn't just bust out laughing at most of the songs (which sometimes happens when I listen to goth). Your call, but probably basically for fans of the genre.

-empty



TODD THIBAUD
FAVORITE WASTE OF TIME
DOOLITTLE RECORDS

Todd Thibaud has a great voice, and the arrangements on "Favorite Waste of Time" really showcase it. He's your singer-songwriter type, with many observations about life's sad and/or wistful moments. I wouldn't say that he plows any new ground with this undertaking, but it's a tasteful, thoughtful, beautifully done contribution to a kind of music that seems to be predominantly the province of women these days. The best songs are "That Wasn't Me," "What They Say," "Give Back My Heart" (a duet). If you like Tom Petty, Counting Crows or the now disbanded Uncle Tupelo, you'll definitely like this.

-empty



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PARLOR SONGS
LOTION INDUSTRIES

The long awaited release from the oft and easily misunderstood F.H. Hill Co. proves to be well worth the wait. Recorded at Costa Mesa's Distillery, this lo-fi, beautifully uneven effort is suitably all over the fucking place with strained vocals, relentless rolling bass intros and crashing drums. Urgent guitars cut directly to that uneasy area in our hearts we would rather not know. Parlor songs indeed. I want to go there and hang in that dark place. I wanted to say this is the band that Claw Hammer could have become without all the zaniness, but Parlor Songs goes in its own direction. From the lurching "Elvis Preston" to the urgency of "Wound Up," F.H. Hill Co. gives creep-a-billy function and form. Deconstructs meaning with driving bass, drums and guitar send downs ("A Little Ditty About Eyeballay," "Shipwrecked") and then returns to disqualify rock anthems with their bad luck ("Not a Good Day for Fishing"). They put me there on that bad patch of ugly water. Parlor Songs is brilliant in its unpredictable quirkiness, just dark enough to brighten my mood, grindy enough to move me and distraught enough in a way which makes me believe in anguish ("Quit Leaning F"). Enough. This is brilliance. Find it and buy it. Suffer because you should. HIGHEST RECOMMENDATION

-MEL TORMENT



LOS GUSANOS
SELF TITLED
MAYHEM REC.

C.J. Ward's (aka; C.J. Ramone) Los Gusanos is not what you might expect from an ex-Ramone. It has that simplistic chord attack that made them Ramones what they were. Yet they play punk rock with an emphasis on the word "rock" and play the songs at a longer time frame. Some of the more driving moments come on tunes like "Heldorado" and "Go Again" that sound like great surf-punk. While the guitars could have been turned up a notch or two, the record benefits from not being an overproduced mess. Despite the anticipation I faced listening to this, I was not blown away like I expected, which was a disappointment. A few too many non-memorable filler tracks trip the pace of the record and keep it from being what it could be. Sorry C.J..

-Reid Fleming



VARIOUS
NO MORE HEROS/A TRIBUTE TO THE STRANGERS
ELEVATOR MUSIC

I used to love the Stranglers, all their early stuff just makes me wanna pogo my brains out. In their day they were pretty wild and raunchy, and fueled many a perverted thought in my adolescent mind. But like all aging punk heroes they got old, mellowed out, and they made some real lame records in the late 80's, (and are milking their name still). This tribute comp. gathers some lesser known names to pay homage to the sleazy punk godfathers with such cool results that this has been playing on my stereo endlessly. Each band adds their own twisted touch to the classic originals with superb results, THE CANDY SNATCHERS, DEAD END KIDS,

THE WRETCHED ONES, U.S. CHAOS, and WAT TYLER stand out in my mind. Still, none of the cuts are of low quality. Even if you have not heard the Stranglers I recommend this as it still stands on its own as a good compilation of some fine punk. Made me wanna bust out some of my old Stranglers records.

-Reid Fleming



TRAITORS
SELF TITLED
JOHANN'S FACE RECORDS

Straight from the fertile Chicago bed of punk rock comes The Traitors. Produced by Steve Albini, The Traitors play noisy, fast lo-fi punk with plenty of fire and bite. Not just rapid fire three-chord punk, but rapid-fire songs that won't waste your time. Lean and mean and delivered with plenty of stripped down sound but jacked up energy ala the Humpers or the X-Rays or Zeke without the fat Marshall sound or the screams. Like I said, The Traitors won't waste your time but they will rock your fucking world with burning ditties like "Goddamn Arson Fire" and "Soap Box Derby". The absolute ferocity of "Scouts Honor" is set up brilliantly by a Mr. Rogers Neighborhood drop in about dealing with anger. Did I really say "without the screams?" Check that. By the end of this disc The Traitors sound like they're about to explode. This kind of raw, noisy energy really gets me kicking with its devil may care careering guitar send ups and the straining vocals dripping with snarling push straight from the sack ("Nosebleed," "Shaking Hands with the Unemployed.") The Traitors don't fuck around and neither should you. Buy this. Today. HIGHLY RECOMMENDED

-MEL TORMENT



VICTORY SINGLES: VOLUME 2
VIA
VICTORY RECORDS

This is a collection of seven different seven inches released by different Victory bands. The CD contains songs from Snapcase, HiFi and the Roadburners, Strife, Integrity, Psywarfare, Blood For Blood and Damnation A.D. But the question remains are these songs actually worth the money? The tracks from an early Snapcase and the rockabilly punk of HiFi and the Roadburners prove to be intriguing. But the highlight of the album by far comes from Psywarfare, with members from Integrity, Psywarfare delivers a trippy mix of techno, industrial, hardcore and straight up noise. The remainder of the songs are okay but seem to blend into one another with a repetitive hardcore sound. All in all Victory Singles: Volume 2 is worth buying for Snapcase, HiFi and the Roadburners and Psywarfare.

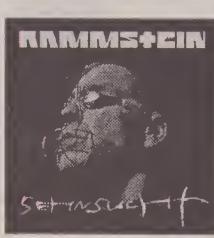
-Jason Chittenden



ADDICT STONES
BIG CAT RECORDS

This is a melodic, Brit-pop style CD, very much in the manner of Radiohead and Oasis. Vocalist Mark Aston does a wonderful job with the lyrics, which are emotional but understated. Most of the songs are about pain and suffering. Recommended if you like the previously mentioned bands.

-empty



RAMMSTEIN
SETINSUCHT
SLASH RECORDS

I can't understand a damn word they're saying! This band is from Germany, and the vocals are done in German. They try hard to be like Ministry: hard crunchy metal guitar licks with a lot of synthesized stuff in the background. The vocals I found annoying, from talking to almost singing. I couldn't take too much of this, so the fourth song is where I stopped listening.

-Brandon Lucero

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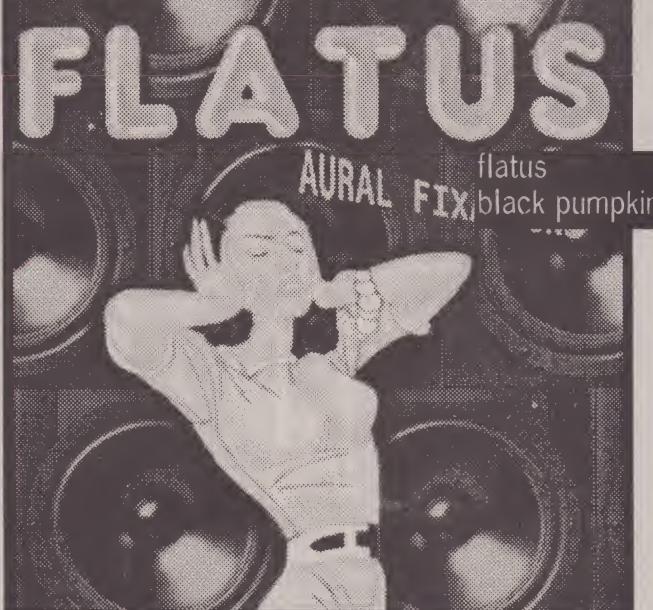
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**GARBAGE
VERSION 2.0
ALMO SOUNDS**

Believe me of all bands, I did not suspect to like Garbage, from what I heard of their last album, from what was on the radio, they seemed unoriginal and boring. This new release, is a definite exception. Shirley Manson, leaves a melodious journey into electronic beats and hooks, as on, "Temptation Waits" and "Push It." The unbelievable and explosive new release, out by Garbage, Version 2.0, is definitely not, garbage.

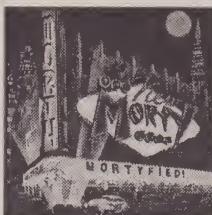
-Joe Licavoli



**ODDLAGER
SELF-TITLED
T.O.N. RECORDS**

Bill, vox and el Conquistador reads the four-piece with snotty off-key vocals reminiscent of Guttermouth's Mark Adkins. It doesn't stop there—Bill's patter and even resemble Mark's. Oddlager's songs cover various topics like vegetarians, drinking, eating corn dogs at A.M.P.M., being punk, and recreation. Perhaps, it's sophomore high jinx punk rock -- but it works in a geeky punk rock way. With a little more work in the song writing department, Oddlager could aspire to new heights in the world of punk rock.

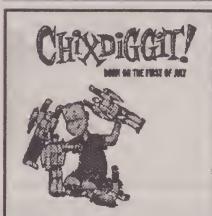
-Thomas Espri



**THE NEW MORTY SHOW
MORTYFIED!
SLIMSTYLE RECORDS**

This bright and colorful swing album worked numbers on me. The combination of smoothed out male vocalist, Vice Grip and sweet as sunshine, Connie Champagne's vocals add an entertaining element to this San Francisco ten-piece. Mark Eastwood produced Mortyfied and what a wonderful job he did indeed. The "White Wedding/Rebel Yell" medley of Billy Idol was a pleasing surprise and adds a nice touch to this flawless package.

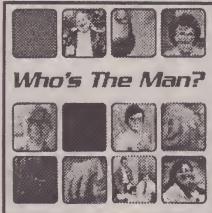
-Jen Asvot



**CHIXDIGGIT!
BORN ON THE FIRST OF JULY
HONEST DON'S**

Twelve tracks of candy-coated poppy-snappy hooks will swipe you off your feet. But is it too sweet in Chixdiggitland? I think so. Sure, if you like some of that good olé Lookout Records head-bobbing tuneage, but I can't hang. If you must purchase this-- please skip over track 4, "Chupacabras" with annoying lyrics, "Gonna reach, gonna reach out and grab ya, Chupacabra." If I witness that little ditty getting played in a 300 yard audible range I may do something very ill.

-Thomas Espri



Who's The Man?

**VARIOUS ARTISTS
WHO'S THE MAN?**

FULL STOP INDUSTRIES

A 15 track compilation of traditional ska bands including Checkmate!, Skinnerbox, Franceska, Eastern Standard Time, Highball Holiday, Unsteady and others. My favorite tracks are Unsteady's "Lucky" and Highball Holiday's "Welfare." Each song showcase sheer talent and skamagination.

-Jen Asvot



**love and affection
ska in the key of love**

**VARIOUS ARTISTS
LOVE AND AFFECTION SKA IN THE KEY OF LOVE: FULL
MOON SKA**

Ska songs dedicated to love, hmhhh.... Sounds like a wonderful concept. It could be. Bluebeat Stompers, Skinnerbox, The Porkers, Franceska, and Punch The Clown put out probably the most heartless songs (are they singing from frickin' cue cards?). Where's the passion, rudies? Maybe, they need a lesson of sincerity from Track 3, Bim Skala Bim's, "Line to You." I had higher expectations for a unique concept that ultimately gets crushed by an evil cupid as she spits out a horrid green phlegm-like mucus rather than making a love connection. I got no love fo ya' honey. Good concept, bad execution.

-Jen Asvot

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NO EMPATHY
GOOD LUCK MAKES ME NERVOUS
JOHANN'S FACE RECORDS

Is punk rock dead? You bet your ass it is! But the real question is was it ever alive anyway? Nonetheless there are a few bands who can still do the genre without having to brag about how "punk rock" they are; No Empathy is one of those few bands. Good Luck Makes Me Nervous consists of a few previously released tracks from various comps and seven inches with six unreleased songs. The best way to define Chicago's No Empathy would be old school influenced punk with creativity (which is often a contradiction but this is an exception). This release is a bit more varying than No Empathy's last release, and their album was simply the shit. So if you like "punk rock" this may not be for you, but if you like music with some thought and time invested into it you will most likely enjoy No Empathy's, *Good Luck Makes Me Nervous*.

-Jason Chittenden



REVEREND HORTON HEAT
SPACE HEATER
INTERSCOPE RECORDS

Reverend Horton Heat is back! With not too much new to offer, The Reverend still has the intensively strong guitar rhythms and drum beats, but the songs just seem a bit dull and repetitive. Nothing really caught my attention on this new album, out by the Reverend. Ho-hum, another major label flop.

-Joe Licavoli



THE BAR FEEDERS
SCOTTO EL BLOTO
DEPTH CHARGE/DILL RECORDS

It's a 16 song CD from a San Francisco band called the Bar Feeders. You might say, "What a cheesy fucking name." After checking out the drinking art on the sleeve (although a five year old could have drawn it), and the songs about drinking, you understand the name. Let's talk about the music. It's fast paced (although there are a couple of lagging songs), regular guy type punk. Very good shit, it jams. "10 Pounds of Beef" talks about a girl most guys have met and learned to hate. Good guitarizing, all in all a tight outfit.

-Brandon Lucero



AVAIL
OVER THE JAMES
LOOKOUT! RECORDS

Strong, energetic, heart pounding, punk rock! That is an overall explanation of Over the James, the new release out by Avail. The lyrics grip your ears and the vocals nail them to the wall, as on "Deepwood." Avail has an excellent and extremely full over all sound. Avail takes hard punk rock guitar rhythms and drum beats and covers them with melodic vocal harmonies. Now that you have one opinion that tells you that this CD is worth purchasing, now it's your turn, go get yourself a copy and see what you think.

-Reid Fleming



SNUFF
TWEET TWEET MY LOVELY
FAT WRECK CHORDS

Sure their album titles are stupid, but their music rules and that's good enough for me. Snuff is the best band on the Fat label and this is their best album to date. The bastard sons of the JAM and DESCENDENTS show song writing in top form. More focused on their punk roots than the soul aspect of their sound this time round, these Mod-punks play infectious hook after hook with harmonies that never get too cheesy. Yet, they can still bash out an intense hardcore ditty worthy of a circle pit workout. It's amazing how these guys manage to squeeze a melody into a fast intense song. I can't help singing along to this, great songs "All You Need," "Ticket," and the hilarious "Arsehole." I love it, if you don't, fuck you.

-Reid Fleming



ZEBRAHEAD
SELF TITLED
DR. DREAM

Kudos to the much-maligned Dr. Dream for this trip-hop self titled release from Zebrahead. And try not to pigeonhole the band for the opening track "Check" for the obvious and regrettable 311 vocal choruses which make unfortunate reappearances throughout the album ("Walkaway," "Boodylicious," "Chrome," "Jagoff") detracting from a sound which is otherwise listenable. Outstanding percussion and bass work, with hip-hop vocal drops and sinewy guitars interspersed with crunching chords make for plenty of diversity. It's hard not to feel much of this work is token formula no matter how anointed this band is (local media you know who you are). While I will

always take exception with wack assed shit which has become pop success, who am I to tell the girls not to shake it to Sugar Ray, 311 or ...you know, ad nauseam. Zebrahead exploits the formula well, albeit with exceptional musicianship and a vivacious energy which should take them far. But, since I've heard all that before, I can't say that this release breaks any new ground or exceeds the lofty expectations the hype has placed upon them. Mercury may be pleased, but I'm not. PASS

-MEL TORMENT

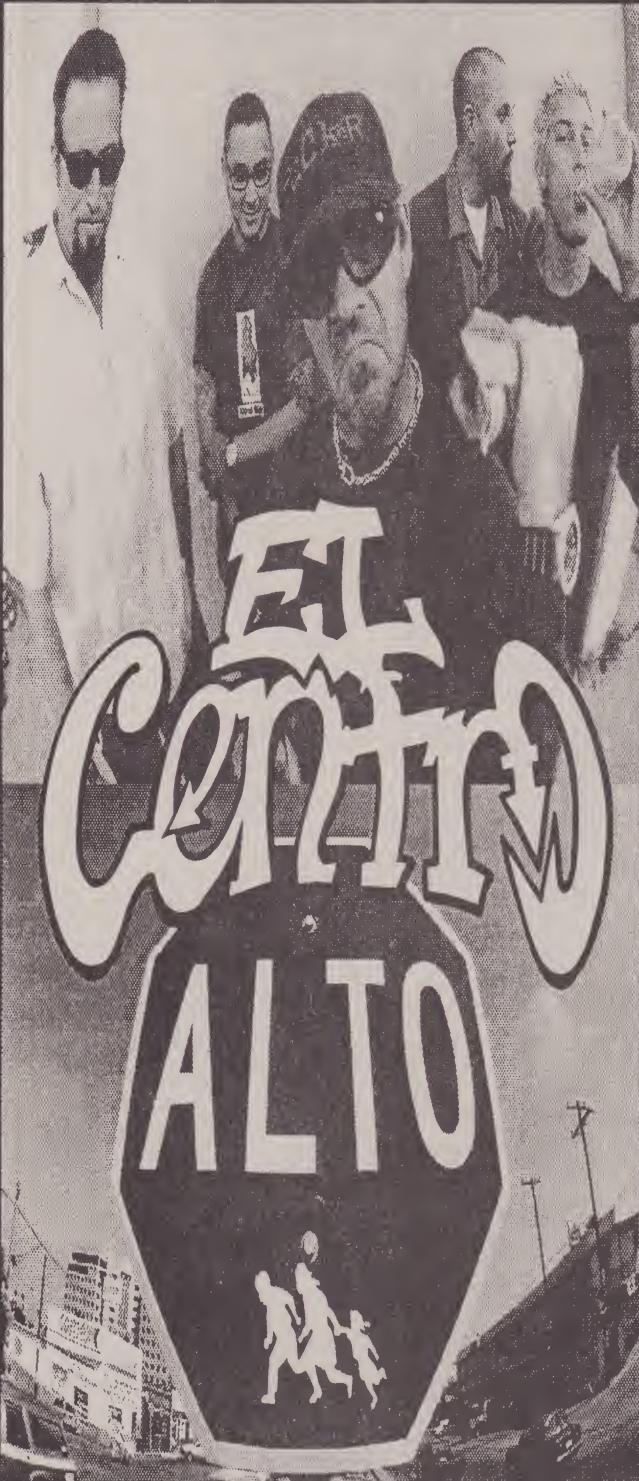


DANKO JONES
S/T
SONIC UNION RECORDS

Danko Jones five-song EP is interesting mostly for its bluesy overtones. "Big Bed" had a real original Blues Brothers feel to it. And "Fucked Up" sounds a lot like early Iggy and the Stooges. The other songs are a little faster, a little more punk, and not as good. I'd like to see these guys live.

-empty

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STATIC MIGRATION

RELAPSE RECORDS

I assumed that this would be more like the ambient I've heard before, but it's not. It's more experimental, along the lines of Phillip Glass or Lori Anderson. I liked three of the compositions -- "March to the Sun", which had some wild guitar. "Edgewood" was also pretty good; I liked the inclusion of voices. "Head of the Scorpion" was rather rocking. Other compositions seemed too static to me with not enough variety; they just meandered rather than evolving. It's the kind of music that you can picture people in odd costumes doing modern dance to. Not for the majority.

-empty



NILE
AMONGST THE CATACOMBS OF NEPHREN-KA
RELAPSE RECORDS

Nile hail from Greenville S. Carolina but their Death metal has no hillbilly overtones, instead they opt for a cross between early SUFFOCATION with a Sumerian/Egyptian influence. Comparable to SEPULTURA's fascination with indigenous Brazilian tribe rhythms on "Roots" kinda like if King Tut was a NAPALM DEATH fan. Kidding aside, the band has come up with a refreshing mix that has yet to be copied, but probably will.

-Reid Fleming



NILE
AMONGST THE CATACOMBS OF NEPHREN-KA
RELAPSE RECORDS

Do you like good music? Well, if so, I'm sure that you'll absolutely hate this death metal imitation dogshit. The only reason why I even got this CD is because I read Nile's bio, and from what it said they were creative death metal with a middle-eastern feel. I thought the combination would be a beautiful coupling. What the album actual consists of is death metal with no relevance or direction (in other words your standard death metal album) and a mockery of the ancient music from the middle-eastern region. I could elaborate on how much Nile bites the big one (and what a big one it is!), but I'll end with this comment: If you like shitty death metal (which is basically all of it with the exception of Stigmata, Brutal Truth and Integrity) Nile will prove to be a gift from Satan, and if this is you- please purchase a gun and blow your head off because you cannot consider yourself to be a member of the human race.

-Jason Chittenden

advance copy

CRADLE OF FILTH
CRUELTY AND THE BEAST CD
FIERCE/MAYHEM REC.

Symphonic vampiric black metal from the masters of the craft. This time round the band writes about Elizabeth Bathory, the notorious countess who bathed in the blood of virgins cause she thought it kept her immortal. But even the shift from satanic themes has not left the band with much to expand on their musical formula. Instead the band has toned down the extreme harshness of their sound and even Dani's vocals are a bit less screaming, but actually sound better. All the trademarks of their sound are here, the classical arpeggios, 100 beats per minute drumming and amazing keyboard work worthy of a classic horror movie. Still it seems the band has reached a musical stalemate and is not sure where to go with what they have created. Not as great as their earlier work, but it's growing on me. Still worthy of a listen.

-Reid Fleming



SUPERDRAG
HEAD TRIP IN THE KEY OF BREE
ELEKTRA RECORDS

It takes a few listens to determine the greatness of this new release by Superdrag, but give it two spins and you will agree it's some really good music. Superdrag eventuates the style of what a rock band should be, tight guitar riffs with plenty of hooks and upbeat drum beats to keep you attentive, but not being so catchy that they sound like a dull and un inventive pop band. Some recommended listens are, "I'm Expanding My Mind," "Sold You An Alibi" and "Mr. Underground." I could not really find a hit on this album like, Who Sucked Out The Feeling, on the previous album. But, with superb and intense bands like Radiohead winning Grammies, anything is possible.

-Joe Licavoli



TORI AMOS
FROM THE CHOIRGIRL HOTEL
ATLANTIC RECORDS

What is that we consider punk rock? Is it the distorted guitars? Is it doing the unexpected? Is it making music that means something or fights for something? Is it being yourself, despite society's stereotypes? Well, then Tori Amos is a punker. She fits my ideal of what punk is suppose to be. Although, she may not look the part, she definitely can play the part it. Tori Amos makes music that means something, not only to herself but to her fans as well. From the beginning Tori has been rebelling against the root of rebellion: religion, and she hasn't stopped. Tori's latest offering From the Choirgirl Suite, is brilliant without sacrificing any integrity. Once again she has called on the forces to join in on her latest effort. This album is so different than her previous work it's either hard to swallow or eagerly welcomed. Distorted guitars, east Indian drum beats and her faithful piano, surround the whole album. Through tragedy comes some of Tori's best music and she's not afraid to share it. That unashamed, relentless, and often uncompromising talent is not only refreshing but well needed in this world of sugar coated female rock. Not many artists will cut their wrists so you can watch them bleed. Nor, are there many artists who write music from their heart despite what their critics have to say. Furthermore, I don't know of many female musicians who actually rock live. This is where Tori is at her best. Tori doesn't care if you like her either, I don't care either. However, what is the reason we make music in the first place, creative expression or public admiration?

From the Choirgirl Hotel is plush and complex. You have to crawl into the songs to learn how to walk away from them with some sort of understanding. Tori Amos is blunt and sometimes very evil. I mean the girl said that she gave Jesus a blow job. Now that's punk rock. That's a smack in the face of society who for some reason holds female musicians at different standards. Punk rock is rebelling for freedom of expression. Its fighting for what you believe. Its a fight to be yourself for the sheer fact of being who you are. Sure Tori Amos may not come to mind as the next punk rock invasion, but she definitely is a force to be reckoned with. If believing in what you do isn't considered punk rock, than I don't know what point there is in believing.

-The MEGANATRIX



HUNTINGTONS
HIGH SCHOOL ROCK
TOOTH & NAIL RECORDS

Mix the Ramones (Joey) and Screeching Weasel and you get the Huntingtons. Not a bad little ditty here, if you are into the Screeching Weasel sound. The Huntingtons songs are just a tad longer than the bands mentioned above, but they do keep your foot tappin' and fist pumpin'. Note: these guys recorded at the same studio as Screeching Weasel and most stuff is edited by the same dude, so that's where that distinct sound comes from. They will never replace Screeching Weasel though, ever.

-Christen ManBox

THE CALICOES



THE EIGHT BUCKS EXPERIMENT
COCKSTALKING
BMR

Experiment is right. Cuz' that's all this is, experimental noise. Very tribal drum sound and repetitive songs, with the same lyrics going on forever. The songs for the most part open the same. Shit whoever signed or fronted this project did some brown acid. If you really must hear it, look in my trash can for it for free.

-Christen ManBox

SEASON TO RISK
MEN ARE MONKEYS. ROBOTS WIN.
THICK RECORDS

When I initially got this CD I was looking forward to writing a bad review, because I had heard so many good things about this band I was ready to trash them. But I'll be damned, all the good I had heard were an understatement of how good these guys actually are. Season To Risk embodies the best parts of Girls Against Boys, Frodus, Fugazi and Tool. They are an extremely powerful outfit which is highlighted by the magnificent and alternating rhythm section. The lyrics are very existential in their nature; discussing the big picture rather than the small personal perspective. The musical genre that they best fit into would be post-hardcore, but such a

label is far too simplistic for such a complicated and captivating band. Season To Risk's Men Are Monkeys. Robots Win. is one album that spending money on is not a risk, but rather a sound musical investment.

-Jason Chittenden

advance cd

MY OWN VICTIM
THE WEAPON
CENTURY MEDIA/KING FISHER RECORDS

Are there a million and one bands whose sole purpose seems to be to sound like Sick Of It All? Hell yes! And you can now make it a million and one with My Own Victim. Not to say that My Own Victim is totally untalented, but they are extremely uncreative (in other words your typical band). The one element of The Weapon that completely demonstrates My Own Victim's lack of original thought is the pedestrian lyrics and especially the pathetic chorus lines. My Own Victim's name pretty much says it all; I became my own victim by actually listening to this imitation crap.

-Jason Chittenden

advance cd

ZAO
WHERE BLOOD AND FIRE BRING REST CD
TOOTH & NAIL

If Zao weren't so damned adamant about singing the praises of their god, I swear they sound like a hell sent nightmare. A sonic inferno of guitar, vocals that make the throat bleed, and rhythms that pound away at your spine. Metal has a new legion on their side and Zao is at the forefront of the pack. A fan of COALESCE and CONVERGE would definitely be into this. I found the lyrics to be a bit tedious but I remedied that by not reading the lyric sheet. See, Zao are hardcore christians, and are devoted to writing about their god and tired of those who "misrepresent his word." Well I'm tired of a god who condemns gays, non-christians, and represses women and I don't want to here about it. Still a cool record though.

-Reid Fleming



98 MUTE
CLASS OF 98
THEOLOGIAN RECORDS

I remember seeing 98 Mute for the first time last year on one of the side stages of the Warped Tour, where I had spent the better part of the day checking out the bands. I must say I was impressed both with the ferocity of their set as well as the ferocity of the pit they generated. Since that time, the SouthBay foursome has been playing regularly, but the blood connection with Pennywise has always lingered in the background, with the envious sideliners pointing out the obvious; the implications being the band was riding coattails. While the connection is undeniable (both in terms of roots and influences), Class of 98 answers the carping. Yea, Fletcher is the producer, and had his hands on the mixing board as well, but those that insist that this band is a Pennywise rip-off or clone, either know nothing about Pennywise or haven't the time or ability to listen to both bands and distinguish the differences. And who fucking cares anyway? The highly listenable Class of 98 stands on its own. From the opening class is over belli on "Ask Yourself" to the final track "Watch Over Me," Class of 98 is full-on Southbay punk. Don't look for any easing of the gas pedal here, straight unrelenting grind from start to finish. The tragic death of Jason Thirk, brother of drummer Jason, seems to be emotional focal point of the anger and energy of the album. The pain and deeper questioning of who we are and what we are does bleeds heartfelt and strong throughout the album, although the band also address plenty of other topics as well ("How Do You Feel Now," "Election Year," "Hangman"). Emotional payback in a relationship gone wrong, political bullshit, and more all set against a background of thick, rapid guitars and speedy new school drums. Pat Irie conveys the messages with conviction and vile ("Breakdown"), and while the 98 Mute never really strays from its straight-ahead relentless formula, it remains effective. Tasty choruses and tidbits of old school guitars ("Shine") make this disc as listenable for you elder punks as well as the new generation who need the speed. Class of 98 lyrically qualifies as well thought out ("Growing Old"), but the music is core enough just to rock out to. "Open Your Eyes" comes damn near to being a classic in my book with its off kilter chords, killer changes and urgency. Enough for me. HIGHLY RECOMMENDED

-MEL TORMENT

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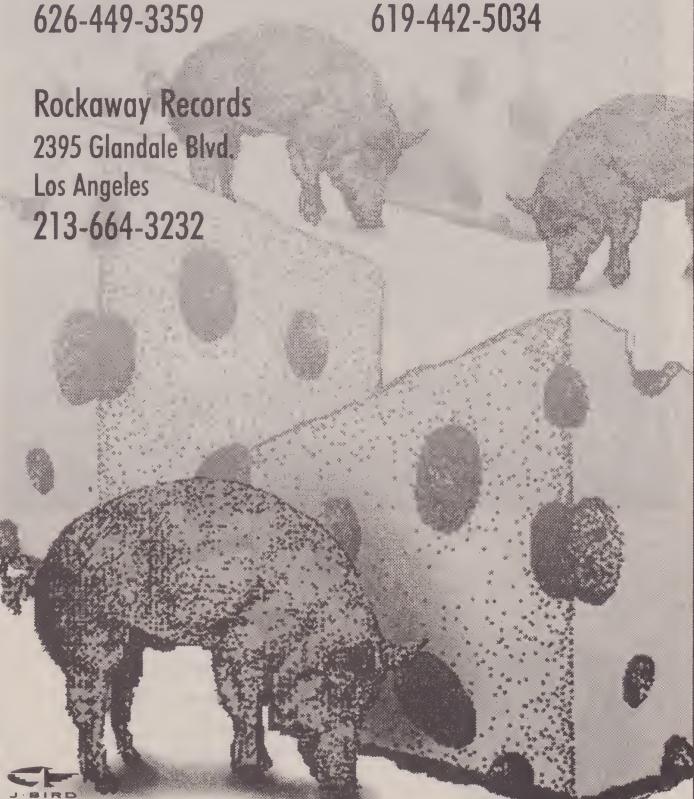
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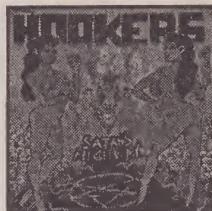
PIRATA



PICTURESQUE SHINE IN EYES TRUSTKILL RECORDS

When I first popped this CD into my stereo I was expecting more of the traditional Trustkill brand of hardcore, but what I found instead was an excellent emo-core band with a different approach. The best way to describe Picturesque is a mix between Farside and Texas Is The Reason with a slightly harder edge. The fluid and talented sound of this Minneapolis four piece is the style in which Revelation Records could only pray for. Picturesque features members from such hardcore bands as Threadbare, Bloodline and 108 but their roots don't appear to be evident. Shine In Eyes is unfortunately only a four song EP, but despite it's limited track number, it is a nice slice of what creative emo-core should be.

-Jason Chittenden



THE HOOKERS SATAN'S HIGHWAY CD SCOOCH POOC REC.

Take a ride with these Kentucky back alley trash as they rip through their fine punk raunch and roll. This is the stuff that Satan would be proud of; a whisky drinking, porno reading, butt scratchin' group to make the teeny-boppers shit their newly bought bondage pants (at Hot Topic, of course). Mix MC5, a dash of MOTORHEAD, BLACK FLAG, and a little bit of ANTISEEN for one lethal cocktail. No hidden messages here the band tells you what your in for with their song titles "We Don't Fuck Around," "Get Fucked" and "Hometown Slut" (a song about their moms, I bet). Damn good stuff.

-Reid Fleming



DISEMBODIED IF GOD ONLY KNEW THE REST ARE DEAD CD EP FERRET REC.

This time round Disembodied rely less on their hardcore background and turn the metal knob up to 11, loud and proud. The 5 songs all cling to some outside influence be it SLAYER, SNAPCASE and a bit of KORN which they do with great ease and execution. The recording is loud and heavy, with a great mix and lyrics that are still in top form dealing with dark personal nature, but never too vague. Only problem being, it's been done before and it would have been nice to hear the band go off on their own direction. Let's hope with the next one the band will carve their own niche.

-Reid Fleming



THE PURPS MAD WORLD KRUNK OFF RECORDS

From right here in blessed Orange County comes yet another punk band, but The Purps don't exactly get lost in the crowd. They use straight forward punk rock as their basis, with some pop, ska and even folk thrown in to keep it interesting. To say that The Purps' musical style is similar to is not an easy task, but for lack of a better comparison they are somewhere between Fifteen and Against All Authority. Mad World seems to be completely independently released; with a computer generated cover and a CD that doesn't even say The Purps on it, this band is full-on "punk rock" for you fundamentalist punkers. Despite the rather poor recording quality,

-Jason Chittenden



NAKED AGGRESSION GUT WRENCHING MACHINE GRILLED CHEESE/CARGO MUSIC

Mass props go out to Cargo for signing such socially conscience bands as Litmus Green, Final Conflict and now the magnificent Naked Aggression. This four piece from L.A. is not only a reminder of what punk rock is, but also that a band can culminate a multitude of different influences and produce a product that is smooth and innovative. Naked Aggression uses such influences as punk, hardcore, metal, rock, thrash and even a dash of pop. The vocals and lyrics of Kristen Patches are sublime with their enraged tone and genuine attitude. She is perhaps the most talented female vocalist in the punk rock scene (Patches does for punk what Ani DiFranco has done for folk). The guitar work of Phil "Suc" Suchomel is abrasive yet melodic simultaneously. The rhythm section is perhaps one of the most creative rhythm section in the Southern California underground today. Naked Aggression's Gut Wrenching Machine delivers the most creativity, power and engaging perspective since Final Conflict's Rebirth.

-Jason Chittenden



MY PAL TRIGGER THERE'S HOPE IN NO TOMORROW SECOND GUESS RECORDS

When I first received this CD, I didn't know what to expect. This is a 3-piece band out of Florida. The CD contains 10 songs that are the equivalent to a slow paced face to face. Although not bad, I found it quite typical, nothing really new here. As far as the lyrical content, I found that you could relate to some of it. Overall if aggression and angst are your thing . . . this would not be for you.

-Brandon Lucero



OLD SKARS AND UPSTARTS VARIOUS ARTISTS DISASTER RECORDS

In this day and age there a million and one compilation released (I mean my 15-year-old brother could even come out with one), and 99% of them are over hyped bullshit, but Old Skars And Upstarts fits into that 1% category. This comp features a whopping 29 bands with a running time of over 70 minutes of roots based punk rock. The album was released by Disaster Records which is run and owned by Duane Peters from the U.S. Bombs. Tracks that are standouts on the album include Rancid; with a more raw and energized version of their brand of raw punk, F-Minus; who deliver a mix of old school and thrash punk styles, Union 13; with their traditional old school hardcore style with a pissed off perspective, The Spooky; who combine a gothic mentality with a smooth old school influenced version of melodic punk and Jakpot; who discuss how Goldfinger has jumped on the punk rock band wagon. So as if that wasn't enough of a hint here's the low down: this comp is the shit. In fact it's so good I have a feeling that my old man would even approve of Old Skars And Upstarts.

-Jason Chittenden



RUBBER DUCKY
2 FACED
OIC

I think we will be seeing this band at the Hootenanny, oh wait, this is Rubber Ducky not X. The live tracks sound as though they were recorded in a garage with old bed mattresses as sound catchers. The recorded tracks have good sound quality, but the horrible lyrics and music shatter the whole experience. The music style fluctuates throughout the entire CD, you feel as though you are listening to X, then the B-52s, and then some cheesy MTV band like Candlebox. If you are one of those people who are in to every style of music, then go ahead and waste your money, but if not than go spend that hard-earned cash on some candy bars.

-Poison Ivy



PRAGA KHAN
PRAGAMATIC
ANTLER-SUBWAY/NEVER RECORDS

Right now you're probably saying to yourself, "who the hell is Praga Khan?" The reason why you've most likely never heard of them is because their not punk, ska or hardcore, they are techno/industrial band from New York. Praga Khan is not that simplistic techno crap that is on Groove Radio, but instead the two piece is rather complex, delivering a sound somewhat similar to the Chemical Brothers, early Ministry or Way Out West, with a more heavy industrial-like approach. The vocals on most of the songs take a back seat to the ultra heavy bass and masterful keyboarding. Would I recommend this album? Only to those who can actual comprehend the fact that you don't have to be a punk or ska band to be underground.

-Jason Chittenden



PISSING RAZORS
S/T
F.A.D. RECORDS

The name alone sounds like a metal band and I wasn't wrong either. These guys listened to a little bit too much Metallica in the late 80's. Can anybody clue these guys in? Metal is dead and gone. It's slow and full of all the "metal" tricks. Shit, get hair cuts and wake up (unless you are a metalhead of course). KNAC lives dude.

-Christen ManBox



LAST DAYS OF APRIL
THE WEDDING
BAD TASTE RECORDS

I really get pissed when a CD has no writing on it so I don't know which way to insert the thing in the machine. Cheap bastards. You know what really gets me pissed is the Top 40, (Star music, Kiss FM approved) bullshit music. Good thing it is only 4 songs cuz they all suck and so do you if you buy this piece of shit.

-Christen ManBox



HOMELESS WONDERS
ANOTHER ONE OF THOSE DAYS
SUBURBAN HOME RECORDS

I swear if I didn't know any better, I heard this band on some Fat Wreck Chords comp. It's got the poppy beats, the horns blaring in the background, and that same nasally singer you hear in every Fat Wreck Chords band, imaging the new Screeching Weasel revisited. It's all you ever wanted in new wave Punk Rock music. If you dig NOFX, Strung Out, and all those other bands check out this one.

-Poison Ivy



THE SMALL MEDIUMS AT LARGE
S/T
PLAYING FIELD RECORDINGS

Bust out with a skank pit everybody! This band has more horns than a high school jazz band. It kinda reminds me of this joke.: How many rude boys does it take to screw in a light bulb? Four, one to drop it and three to pick it up, pick it up, pick it up. Seriously though, these ska boys do have a lot of talent.

-Christen ManBox



THE DEAD END CRUISERS
DEEP SIX HOLIDAY
TKO RECORDS

Well if you like flash backs then wrap your ears around this one. It's late 70's English punk rock or even Oil with a Yankee singer. Fuck yeah, at least they didn't have a singer that sang like a limey bastard. If you like the Business or Sham 69, even the Clash, or any old band along those lines, snatch it up! I guarantee it will give you a bigger hard-on than Viagra.

-Christen ManBox



PRO-PAIN
THE BEST OF &
HIGH GAIN RECORDS

This disc has 14 songs from 93, 94, and 96. On unreleased track till now, ten studio cuts, and three live tracks. If you don't know Pro Pain here is a good way to meet them. If you already have met with them, than just buy it anyway. It's the East Coast Monsters with another release. Some of it's slower than the latest Pro Pain (the self titled one), but it's still got the same sound not the head smashing tempo you are use to now.

-Chris

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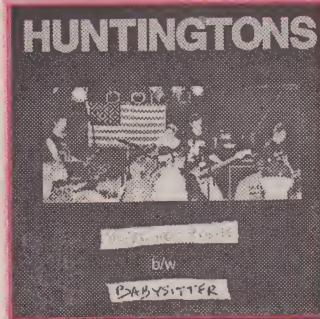
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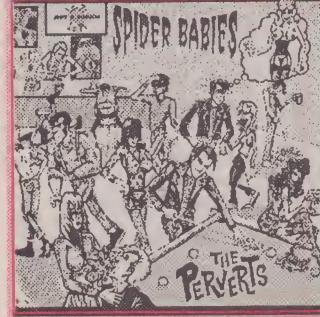
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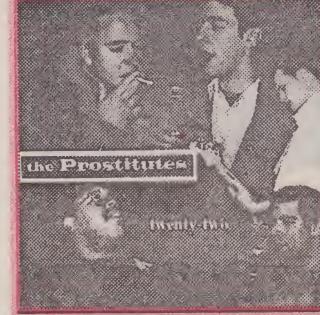
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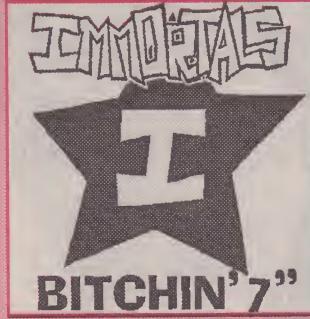
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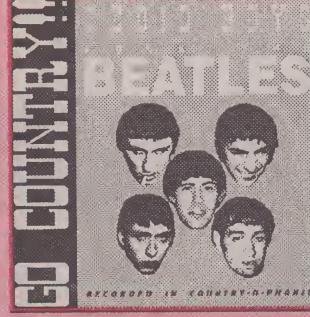
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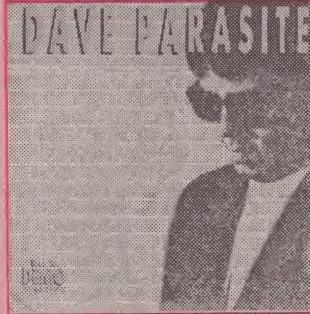
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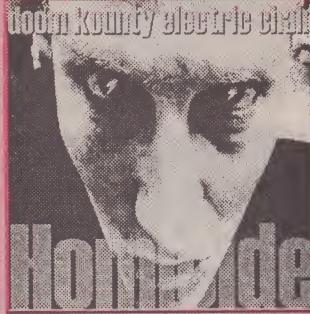
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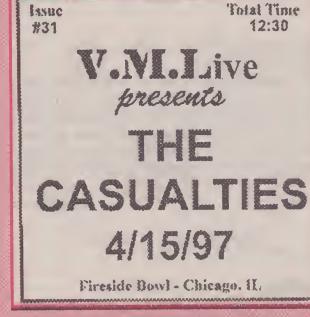
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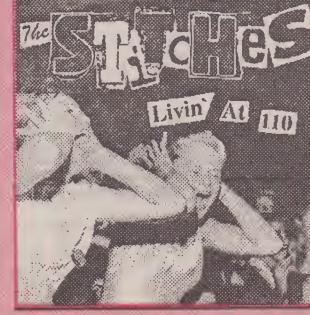
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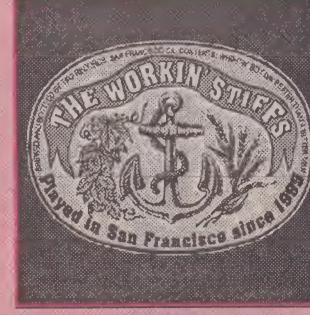
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JR'S PUNK ROCK HIT PARADE!!!!

HOT singles action! Punk rock decadence!

I missed my deadline last month, so now I have to catch up quickly! So I'm going to get right to it with the best of the new releases in the old school punk vein. First of all, there's no mystery about the new **STITCHES** single, "You Tear Me Out". Like every single other Stitches single, it's a KILLER record! I'm talking totally great raw, catchy, snotty, in-your-face '77 punk rock over a rocknroll backbeat. We are talking about one of the truly great punk bands of the 90's. Both songs are short blasts of bad attitude excitement. If you've been living in a cave and don't know the Stitches, they are half-way between the Sex Pistols and Dead Boys. Look for this single on Dead Beat Records. If you don't have a record player, check out the band on the new **Disaster Records** CD comp, "Old Skars And Upstarts". There are too many great bands to mention on this comp! Suffice it to say that it's over 70 minutes of pure punk rock with passion and guts- The Upsets, The Bleeders, Smogtown, U.S. Bombs...that's just the tip of the iceberg!

I'm thrilled to report that I've heard a new tune from THE next great California punk band, a band you locals should not be neglecting if you have one ounce of taste. I speak, of course, of **Bladder Bladder Bladder**, a band whose vinyl output to this point has been tiny, but potent. With just the small offering of two tracks on a split 7" and two cuts on a CD compilation, Bladder Bladder Bladder excited me a year ago more than most bands could with a dozen records! Of course, the magic of the punk rock single is to put out a couple tunes that are so indubitably great that the listener *needs* more! It's like when you eat the only cookie in the jar. You enjoy the cookie so much because it is great, and then you have to wait until the jar is filled to indulge yourself again. And that makes you savor every bite. I played that Bladder/Dimestore Haloes split 7" on Pelado Records *over and over*, simply unable to get enough! Without the benefit of any other Bladder records to feed my musical hunger, I had to keep spinning "U.S. Dole Queue" and "White American National Killer" until I wore out my needle. Then a few months later, the Pelado CD comp arrived, and I was treated to "Living A Lie" and "Crime Pays". All that hunger made the listening experience that much more tasty! What excitement! Here was a band that sounded like they picked up where The Clash left off after "Give 'Em Enough Rope"- an urgent punk band with a command of killer melodies and pure '77 style, with those very British vocals. While I eagerly await the release of their next Pelado record, Radio Records has temporarily satisfied me by including the Bladder boys on its newest release, the **"Battle For The Airwaves, Volume 1"** comp 7" (\$3.50 to Radio Records, PO Box 1452, Sonoma, CA 95476). As you know, Radio Records has emerged as one of the hottest new underground punk labels on Earth, having already given us killer singles by The Randumbns and The Disappointments. Continuing in that fine tradition of offering quality '77-style and street punk, this new 7" features two '77 bands and two street bands. It also pits southern California vs. northern California. Who wins? That's a tough call. The northern Cali side features the **Workin' Stiffs** and the awesome **Bodies**. But the flip side has Bladder Bladder Bladder (and a hilarious beer anthem from **Bovver Wonderland**). Always willing to laugh at America's flaws, the Bladder boys do so here with the hilarious "Designated Drinking Driver", a mid-tempo classic punk tune which attacks our nation's obsession with both motor vehicles and alcohol. These guys can't lose! I've also seen a video of a live Bladder set, and it was highly impressive, as they kicked out funny, potent tunes like "Everybody Loves You When You're Dead" and "Can't Understand Normal Thinking". This band is great! Seek them out at all costs! Another highlight of the record is the **Bodies**' "Radio", which is a bouncy, upbeat punker with a killer backbeat. This red-hot Sonoma band plays a rocknroll-based brand of '77 punk rock with canorous, anthemic vocals that remind me of classic 80's Cali punk. It's a cool mixture!

Also red hot and well worth seeking out is the amazing vinyl debut on Hostage Records from future beach punk superstars **SMOGTOWN**, "Smog On 45"! GET THIS NOW! Holy fuck Batman, this Smogtown record is KILLER, KILLER, KILLER! I'm talking instant classic, I'm talking about a record we'll remember in a decade. The Smogtown brand of Cali punk is aggressive, melodic, and full of raucous energy. You put the record on the stereo and it smokes your speakers! You could make a general comparison to The Adolescents or TSOL, but a more specific influence might be the beach punk scene a la The Crowd and The Slashers. Either way, this is one of the best singles I've heard in the last five years, and it's limited to 800 hand-numbered copies and then gone forever. Snag it now because this band is guaranteed to be just as big as the U.S. Bombs and Stitches. From the opening track's dark desperation of "Suicide" (The chorus is a resounding, pounding, convincing "I JUST WANNA DIE TONIGHT!!!!") to the snotty, fuck-you styled misanthropy of "Nobody Cares" to the "Bloodstains"-esque smash hit "(I'm A) Jerk", this piece of vinyl is a complete snotty, angry, catchy punk rock masterpiece. Find it at all costs.

Finally, I got a really cool split CD from two awesome 80's-style Cali punk/hardcore bands, **Narcoleptic Youth** and **Atomic Bombs**. Narcoleptic Youth plays fast, funny, powerful punk rock that perfectly blends crazed humor with a positive message. They have something to say, but they don't preach. Imagine if you combined Dead Kennedys, Subhumans, Black Flag, and Circle Jerks together- that's the kind of vibe I'm talking about. Songs like "Barbi In Bondage", "Is This Punk?", and "86 The Crap" are top-notch! We need to see lots more of this spirited 80's-style punk rock with that fast drumming and great sense of melody! Atomic Bombs are more straight-ahead 80's SKATE PUNK! I'm not talking about that watered-down Epitaph bullshit- I'm talking about killer punk/hardcore that ROCKS! Damn, I listen to this and it feels like 1988. High school memories! Ahh! All told, you get 25 songs in all. It's a bargain! \$9 to Nigma Records, 12112 Severn Way, Riverside, CA 92503.

...Does your record belong in this column? If so, send it my way! I like '77, 80's-style cali punk, classic Brit punk, etc. See ya!



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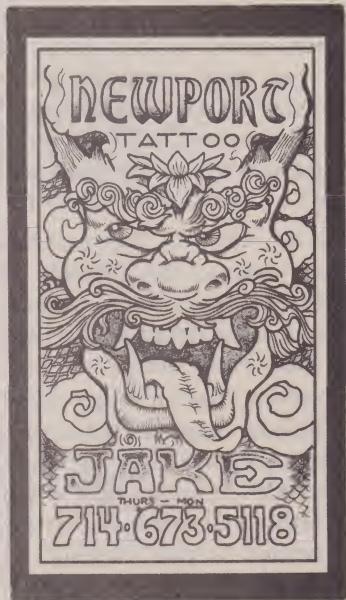
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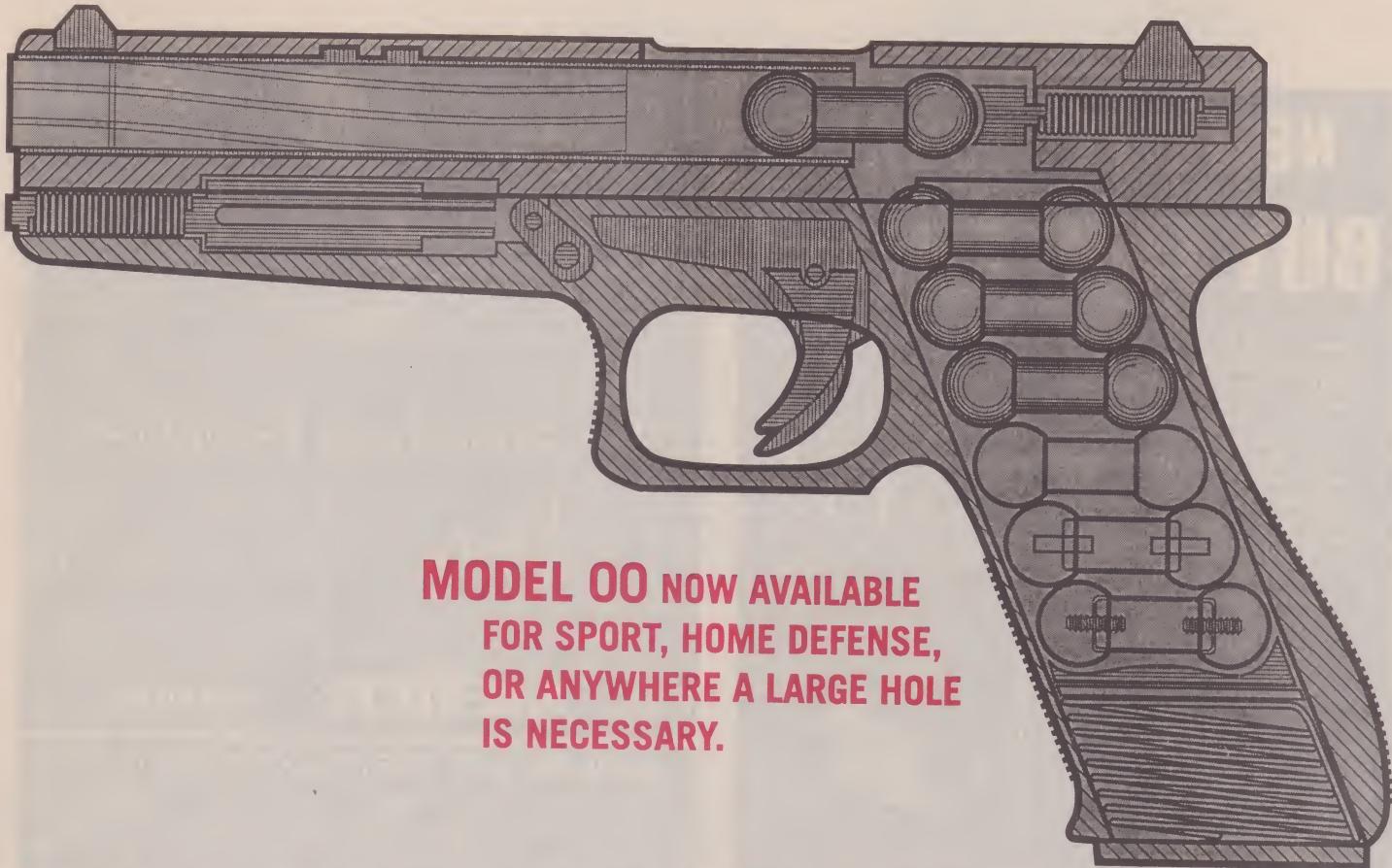
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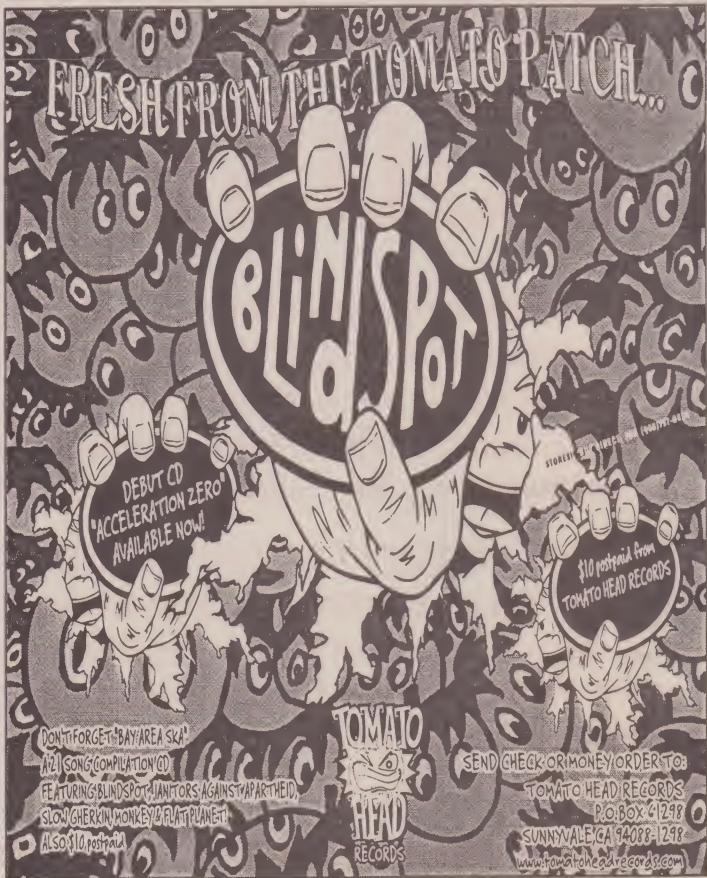
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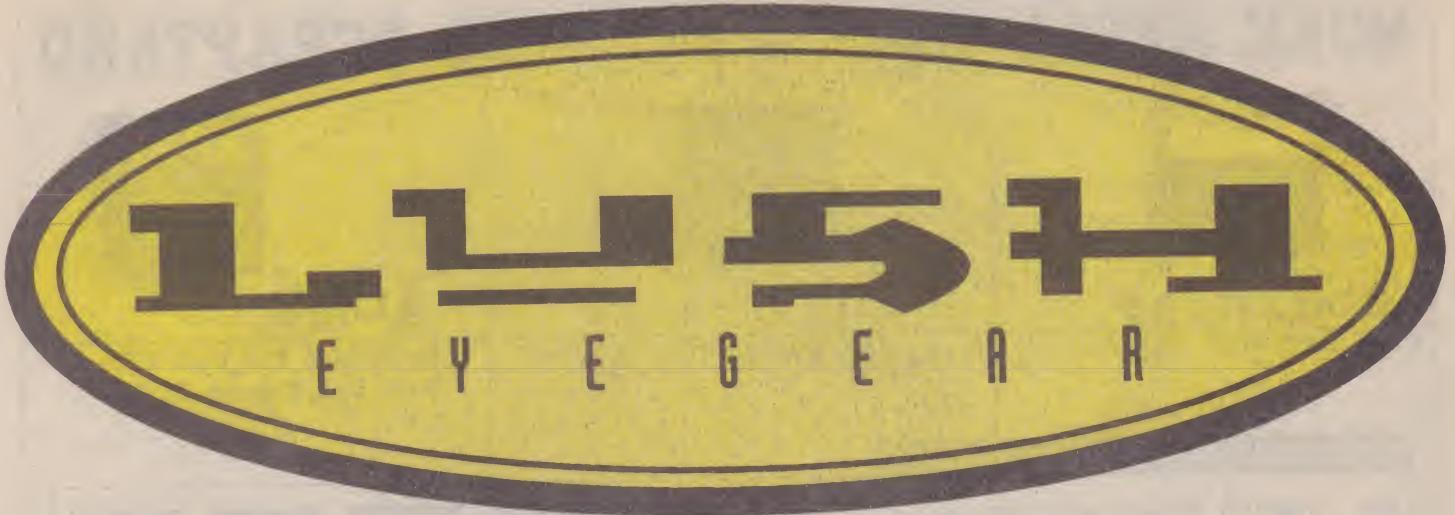
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